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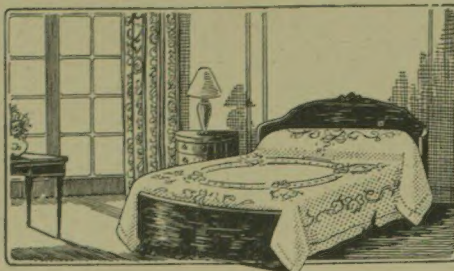
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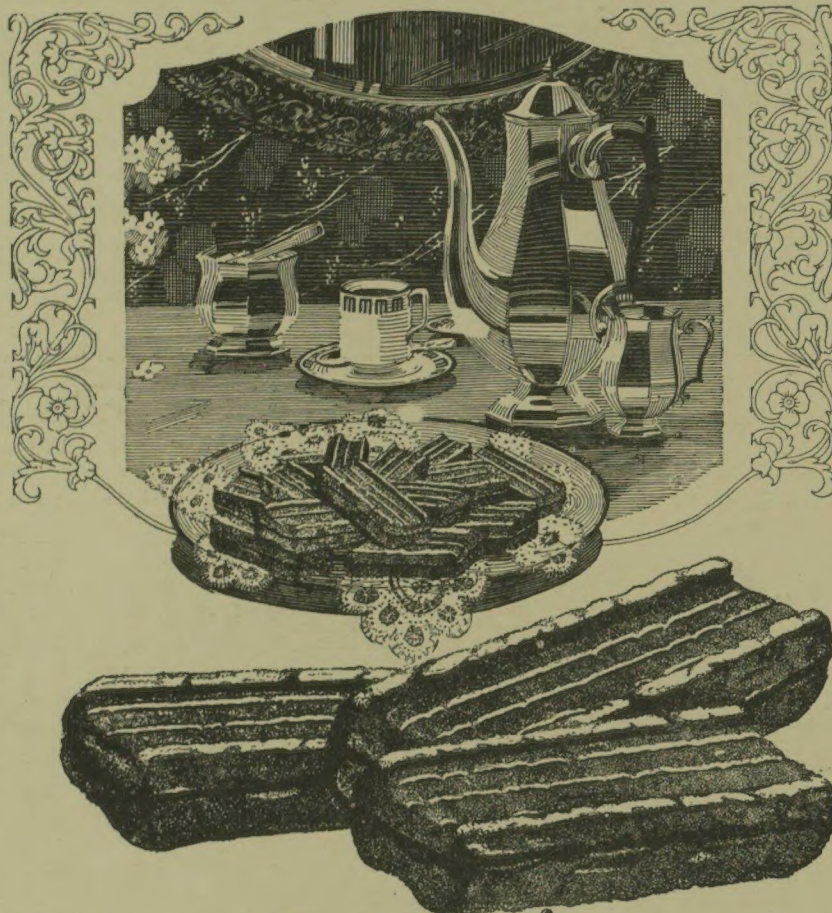
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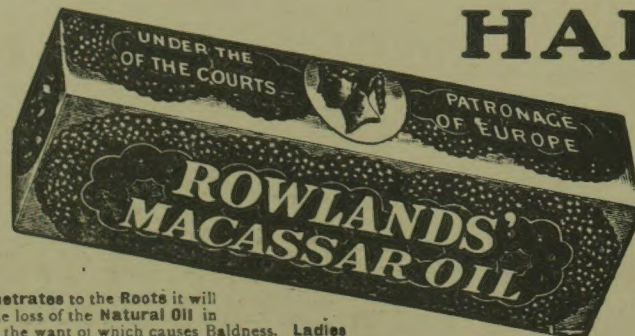
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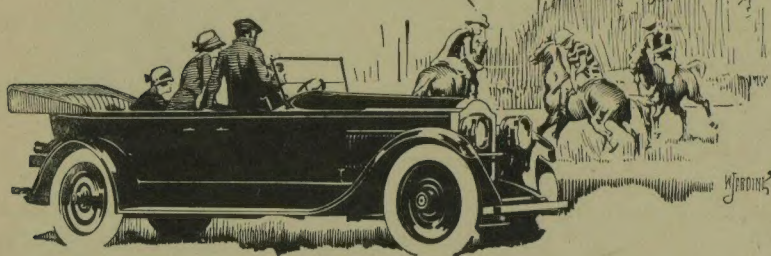
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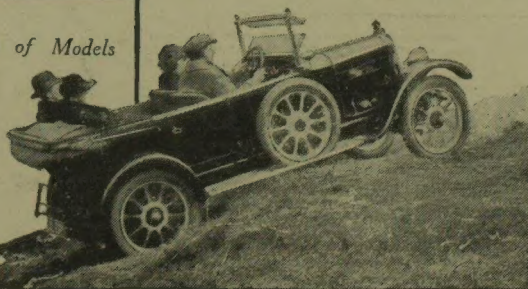
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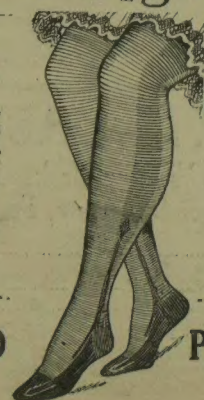
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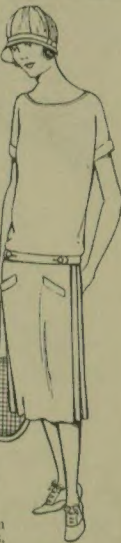
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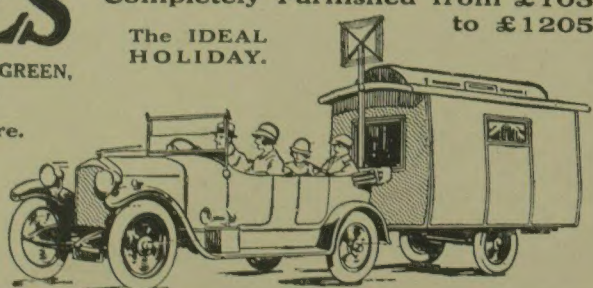


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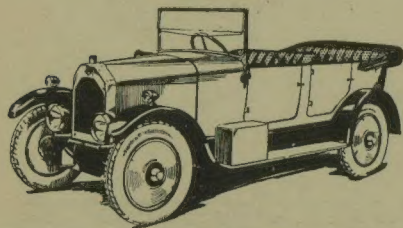
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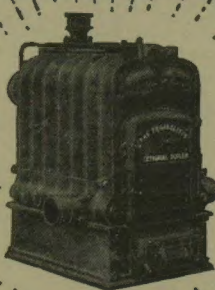
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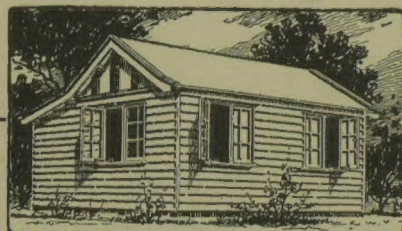
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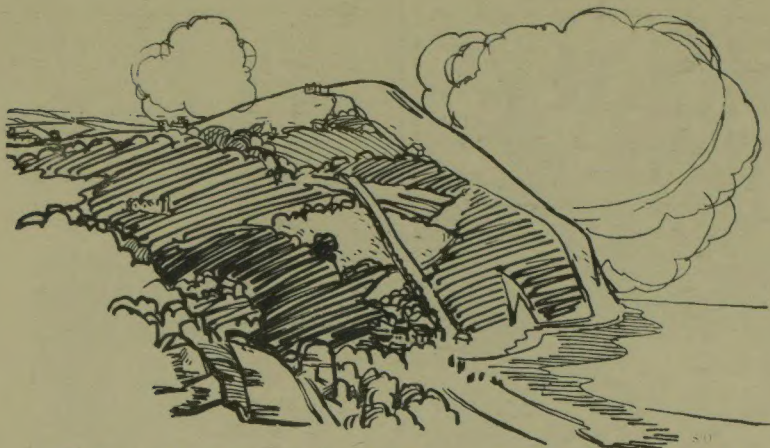
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Honorary Secretary.

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ATCO
MOTOR MOWER

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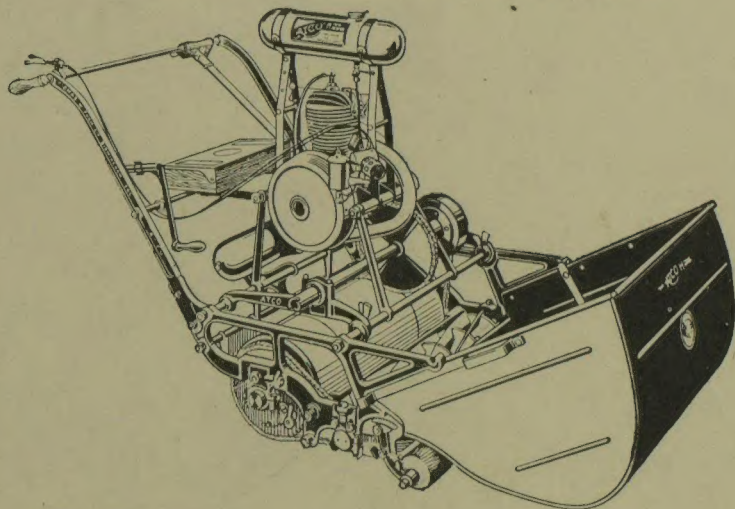
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THE ILLUSTRATED LONDON NEWS

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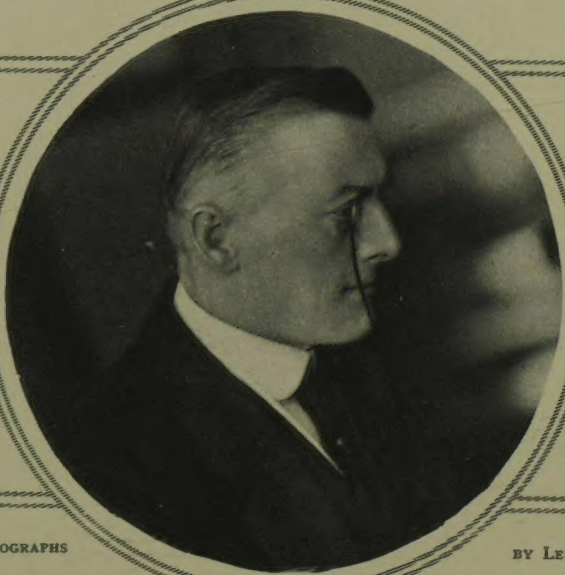
SATURDAY, MARCH 14, 1925.

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PRESIDENT AT THE THIRTY-THIRD SESSION OF THE COUNCIL OF THE LEAGUE OF NATIONS: MR. AUSTEN CHAMBERLAIN, THE FOREIGN SECRETARY, AT HIS DESK AT THE FOREIGN OFFICE JUST BEFORE LEAVING FOR GENEVA.

Mr. Austen Chamberlain arrived at Geneva with his staff on March 8, for the thirty-third session of the Council of the League of Nations, which opened on the following day. As it was the British Empire's turn to provide a President, chosen in rotation from the ten countries sending representatives, Mr. Chamberlain took the chair. It was the first meeting at the League headquarters that he has attended. The business of the session included a discussion of the Protocol. On his way to Geneva Mr. Chamberlain spent some time in



PHOTOGRAPHS

Paris, and had informal conversations with M. Herriot, the French Premier, regarding the suggested security pact and the new German proposals. He was understood to have said that an Anglo-Franco-Belgian pact was undesirable at present owing to divisions in British opinion, and to have favoured a five-Power pact, to include Germany and Italy, or, better still, one of seven Powers, including Poland and Czecho-Slovakia. Mr. Chamberlain and M. Herriot, it is said, agreed that Germany should first apply for admission to the League of Nations.

BY LENARE.



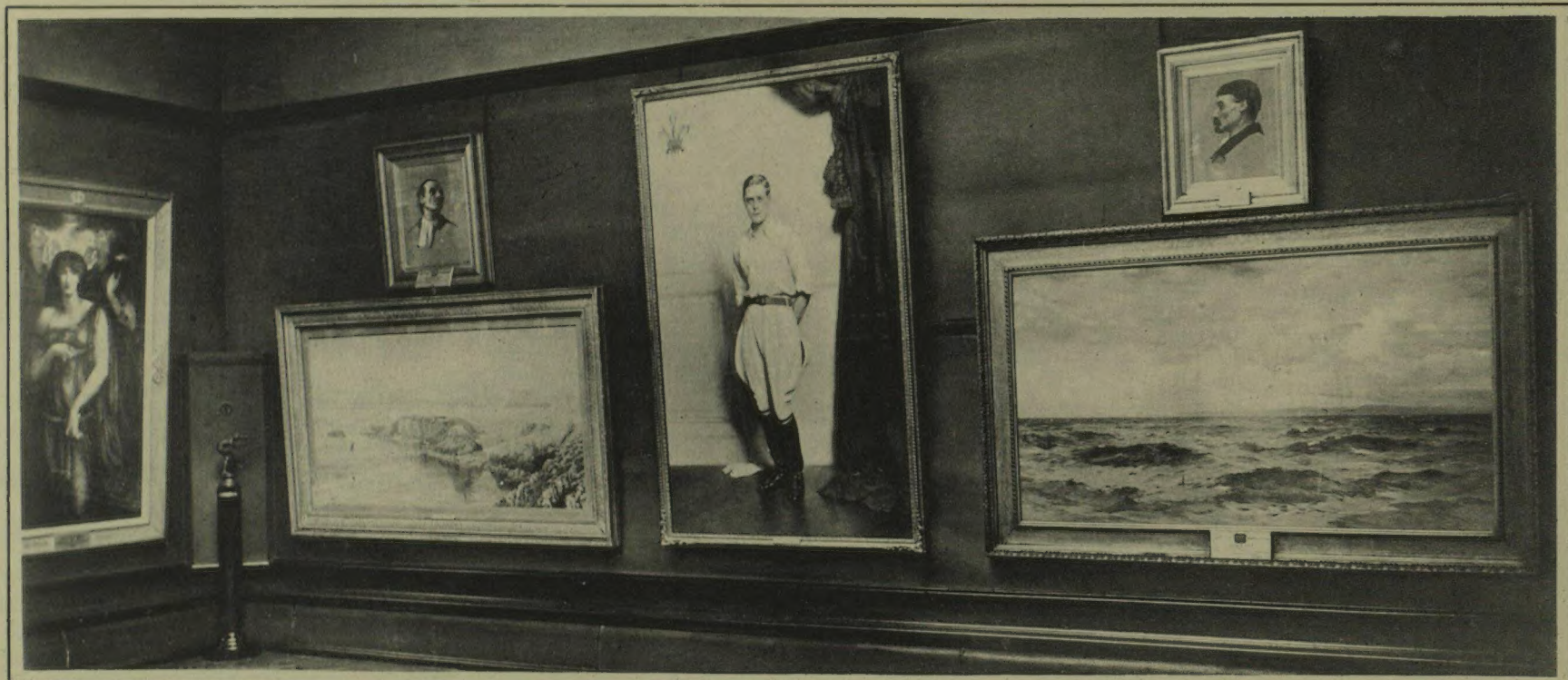
By G. K. CHESTERTON.

IF I may venture to remonstrate with an old friend of Fleet Street, whom I admired as a literary critic long before I knew him as a human being, I would beg and implore Mr. James Douglas, of the *Sunday Express*, to tell us, some time or other, what he means by a dogma. The word is generally used, I think, solely for the sake of its sound. It has a short, ugly sound, like a gruff bark. Indeed, "dogma" is probably confused unconsciously with "mad dog." Or perhaps it is treated as a mixture of a charade and a music-hall song, each syllable corresponding to a verse sung by a red-nosed comedian in patched trousers, the first verse being about the Dog, and the second about Ma. Anyhow, there is always a sort of abusive bathos about the word. Mr. James Douglas never mentions it except to assure us that he possesses none of these mad dogs. He pities his neighbours for being incommoded with these ferocious animals. He regrets to see a placard or notice-board anywhere with the familiar inscription, "Beware of the Dogma." Perhaps he would like to have a man brought up in the police-court for keeping a dangerous dogma, and

Once there was one wild moment when I did think I knew what Mr. Douglas meant. When I opened the *Sunday Express* I found that he had really got a new religion. What he had done with the old religion, touching which he had been so sensitive about any doubts of his orthodoxy, I do not know. But he described his new enthusiasm very enthusiastically. It largely consisted, so far as I remember, in a man lying on his back and elevating his legs, or possibly his arms, into the air. He also proceeded very strenuously to breathe, to bend, to twist, to stretch—to do everything, indeed, except yawn or laugh. And I remember that Mr. Douglas praised this regimen as a religion, or a substitute for a religion. And he praised it especially because it did not require a man to recite the Athanasian Creed or any other creed. And I quite agree that this religious exercise, which he admired so much, does not demand the acceptance of any dogma or doctrine, or the acceptance of any theory or thought—or, indeed, the exercise of the human intelligence in any way whatever.

"Roll on." I would also, with splendid magnanimity, allow Mr. Douglas to breathe. Indeed, it would cause me very genuine sorrow to hear that he had ceased to do so.

But he in his turn must be liberal, and allow that there are other exercises. Some of us still like believing with our brains and not merely with our lungs, and exercising our wits as well as waving our legs. Some of us have the old dream of lifting our heads and not merely our feet towards the stars, and do not forbid a man to express his feelings in articulate words as well as anatomical antics. And those who have this taste do, in fact, find that it helps them to think about religion, to have some sort of clear statement of what they really think about it. In other words, they can think more clearly with the assistance of a creed. They find this impression strongly supported by the style of thinking they observe in those who do it without a creed. They do not believe that Euclid would have got on any better if he had merely experienced emotions



HUNG IN THE MANCHESTER CITY ART GALLERY AFTER PRESENTATION BY "THE ILLUSTRATED LONDON NEWS": THE PORTRAIT OF THE PRINCE OF WALES PAINTED FOR THIS PAPER BY JOHN ST. HELIER LANDER.

The life-size portrait of the Prince of Wales in polo kit, painted specially for this paper by Mr. John St. Helier Lander, was formally presented by the proprietors of "The Illustrated London News" to the Manchester City Art Gallery on March 3, in the Midland Hotel at Manchester. The presentation was made by Brigadier-General Neville Campbell, and accepted by the Lord Mayor of Manchester. Among those present were the Editor of "The Illustrated London News" and Mr. Lawrence

Haward, M.A., the Curator of the Art Gallery. The Chairman of the Art Gallery Committee, Alderman F. Todd, said that it was many months since this beautiful and lifelike portrait of the Prince had been offered to them, and the delay in the presentation was due to the fact that her Majesty the Queen wished to have for herself a replica of the head and shoulders of the portrait. Our photograph shows the picture in its position in the Gallery.—[Photograph by Allied Newspapers, Ltd.]

told that his dogma was only allowed one bite. But I myself, possessing several of these little pets, think that the danger is much exaggerated. In point of fact, I think Mr. Douglas's aversion from these friends of man comes from a complete ignorance of their habits, of how to treat them, or even how to recognise them.

Mr. James Douglas writes an appreciation—well deserved, I daresay—of the recent religious utterances of the Rev. R. J. Campbell, in the course of which he says again that we need none of these outworn dogmas. I very much doubt whether the Rev. R. J. Campbell would now say that he needed no dogmas, to say nothing of doctrines. Yet Mr. Douglas, to say nothing of Mr. Campbell, mentions a number of transcendental truths which are certainly not facts of science or common-sense—truths which are accepted as doctrines and dogmas, when they are accepted at all. But, instead of calling things dogmas when he accepts them as dogmas, he only calls them dogmas when he does not accept them. Other people's dogmas are dogmas; but his dogmas are only truths. This does not seem to me to show any deficiency in the matter of dogmatism.

Now it may be that he is referring to that proposal when he says that we can do without dogmas. I should be sorry to think that Mr. Douglas had already forgotten the revelation from heaven that came to a gentleman lying flat on his back and waving his legs in the air; or that he could so soon tire of so universal a vision of truth. It would be sad to think that so very new a religion could so very soon grow old. There have indeed been many Varieties of Religious Experience which had a certain resemblance to this way of dodging the demands of dogma. There is a sect in America, I believe, called "The Holy Rollers," and something of the sort may lie behind the experiences of the Shakers and the dancing dervishes. It is true that these do not defend their dances with a scientific jargon about health and hygiene, as in the case of the breathing exercises which he recommends. But, in a world where such things are recommended as religion, I really do not see that we have any right to complain of the other religions. Given that principle of liberty, I would let the Shaker shake, I would let the dancing dervish dance. I would say to the Holy Roller what Byron said to the sea and the Bab Balladist to the world:

instead of writing down axioms; or even if he had tried to express the nature of an isosceles triangle by breathing softly or agitating his left leg. They believe that there is a rational side of religion—that is, that it is possible to have definition, and therefore to have doctrines or dogmas. And, in a world of such extreme emancipation, it seems as if even these eccentrics might be allowed a place.

But, if Mr. Douglas does not mean to substitute exercises and emotions for thought, then I do not know what he does mean. I do not know what he wishes to convey by throwing the word "dogma" about as if it were a term of abuse. Of course, I should perfectly well understand a man saying that he does not believe in this or that dogma; and that would involve a sort of controversy quite unsuitable to this column. But it would be quite as sensible to defend each dogma in *The Illustrated London News* as to denounce all dogmas in the *Sunday Express*. And it would seem as if there was, generally speaking, a little more logic in the dogma than in the denunciation.

OUR ANAGLYPHS.

Readers who have not yet obtained one of the special masks for viewing our Anaglyphs in stereoscopic relief may do so by filling up the coupon on page 414, and forwarding it with postage stamps value three-halfpence (Inland), or twopence-halfpenny (Foreign), addressed to "The Illustrated London News" (Anaglyph), 15, Essex Street, London, W.C.2.

IDEAL GARDENS OF THE IDEAL HOME: HORTICULTURE AT OLYMPIA.

PHOTOGRAPHS BY CAPTAIN E. M. PAYNE, M.C.



WITH A NARROW CHANNEL OF RUNNING WATER, FED BY A WALL FOUNTAIN AND OPENING INTO A CIRCULAR POOL: A FORMAL GARDEN ENDING IN A PERGOLA.



WITH WEATHERED LIMESTONE EMERGING FROM MOUNTAIN TURF, ALPINE PLANTS, AND A SMALL RIVULET WINDING THROUGH IT: A MOORLAND ROCK AND WATER GARDEN OF SIMPLE AND NATURAL DESIGN.



SHOWING THE CHANNEL OF RUNNING WATER FLOWING INTO THE CIRCULAR POOL WITH ITS FOUNTAIN: A VIEW OF THE FORMAL GARDEN (SHOWN ABOVE) FROM THE OTHER END, WITH FLOWERING SHRUBS ON EITHER SIDE.



A CHARMING EXAMPLE OF THE SUNK GARDEN: AN OCTAGONAL PAVED COURT, SURROUNDED BY A STONE WALL, WITH A FIGURE OF CUPID ON A GRASS PLOT IN THE CENTRE, AND TWO SMALL GROTESQUES.

In the Ideal Home Exhibition at Olympia a number of the leading landscape gardeners have constructed beautiful and varied examples of their art, which will afford inspiration to many a householder. In a note on this section of the Exhibition, Mr. Percy Izzard writes: "Olympia shows how one may bring the atmosphere of English hillsides into lowland gardens—how one may have the tumbled rocks, the tinkling rill, the still pool, and the grace and brightness of an alpine flora round about the house. . . . Here, again, the botanical explorer has played no mean part, and the floral beauty of these rocky gardens has

gained much from his enterprise. Olympia is a revelation of the advance of science and art in this ever more popular phase of modern gardening. Often the garden within a garden is on strictly formal lines. It is hedged or walled, and paved geometrically. Sometimes it contains a pond. Generally it is simply furnished with some classic figure in the midst, giving the haunt a fancy name, or with a sun-dial or a bird bath. A seat always is there, for the place is meant to be a peaceful retreat. And, of course, there are flowers—blooms appropriate in such a setting, and old English flowers for choice."

GUARDED BY STATUES OF MANDARINS, ELEPHANTS, CATTLE,

AND HORSES: AN ORIENTAL MAUSOLEUM OF DEAD EMPERORS.



WHERE THE ROYAL DEAD ARE BURIED IN THE EARTH WITHOUT SHROUD OR COFFIN, AT BEFORE THE PAVILION OF MEMORY, IN THE COURT OF HONOUR OF THE

"The royal tombs of Asia," writes M. Roland Dorgèles, "have none of the sadness of our own cemeteries. No one goes to weep there, and our icy chapels made for tears and prayers would not suit the great dead buried in the earth itself without either shroud or coffin. The royal tomb is the sovereign's last dwelling-place, his palace of rest. He may come back, and is expected to do so. Here is the bed of dark wood with its mat and its cushions; here are tea, rice, and chum chum, which are renewed every morning; here are betel leaves for chewing, and the little pot of lime. And he will find, carefully put under the glass, jewels, the arms he loved, jade ornaments, the precious crystals, the box of mother-of-pearl, and the large Sèvres vases given by the French Ambassadors. During the lifetime of the Emperor Minh Mang, a geomancer had chosen the site of his tomb, sheltered by some hill, which would preserve the

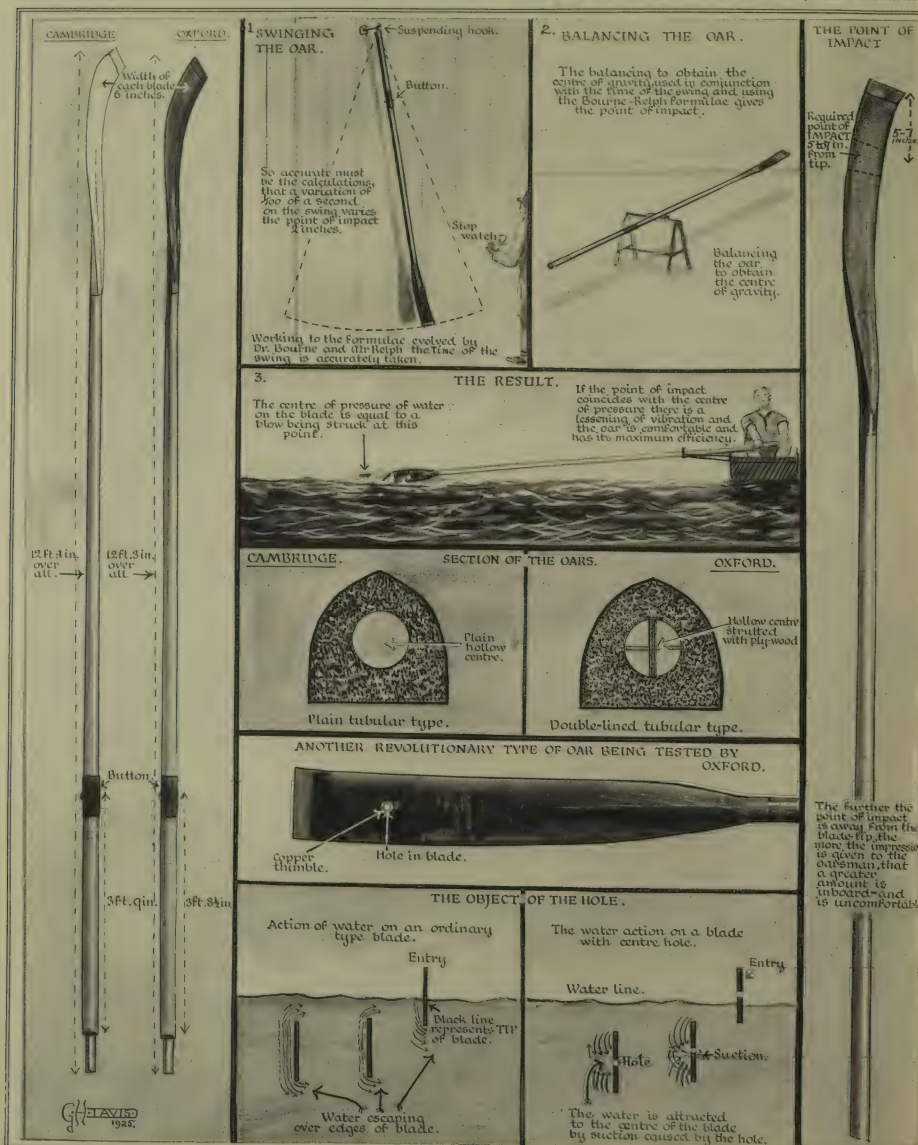


AN UNMARKED SPOT IN A VAST ENCLOSURE: ANNAMITE DEVOTEES BOWING DOWN TOMB OF MINH MANG THE ERUDITE, NEAR HUE, THE CAPITAL OF ANNAM.

dead from evil spirits, and in the large garden buildings have been put up, the number and ordering of which is fixed according to the rites: an enclosure for the body, a pavilion of memory, a temple for the soul. These regulations have been prescribed by the wise men who set up at the gates of Peking the mausoleums of the Mings and the Tings, and the Annamite sovereigns have not changed anything. Do not look for the sepulchre: no one knows its actual site. It has been dug in the vast enclosure planted with trees surrounded by the precious wall, the door of which is only opened once a year, just long enough for a look; but, if the body is there, the spirit lives in the tablet, which is worshipped: memory is perpetuated by the massive stele where the great events of the reign are engraved; in fact, the dead man is less present in the funeral garden than in the pavilions dedicated to him."

SCIENCE AND THE BOAT-RACE: OXFORD'S NEW OARS AND

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION

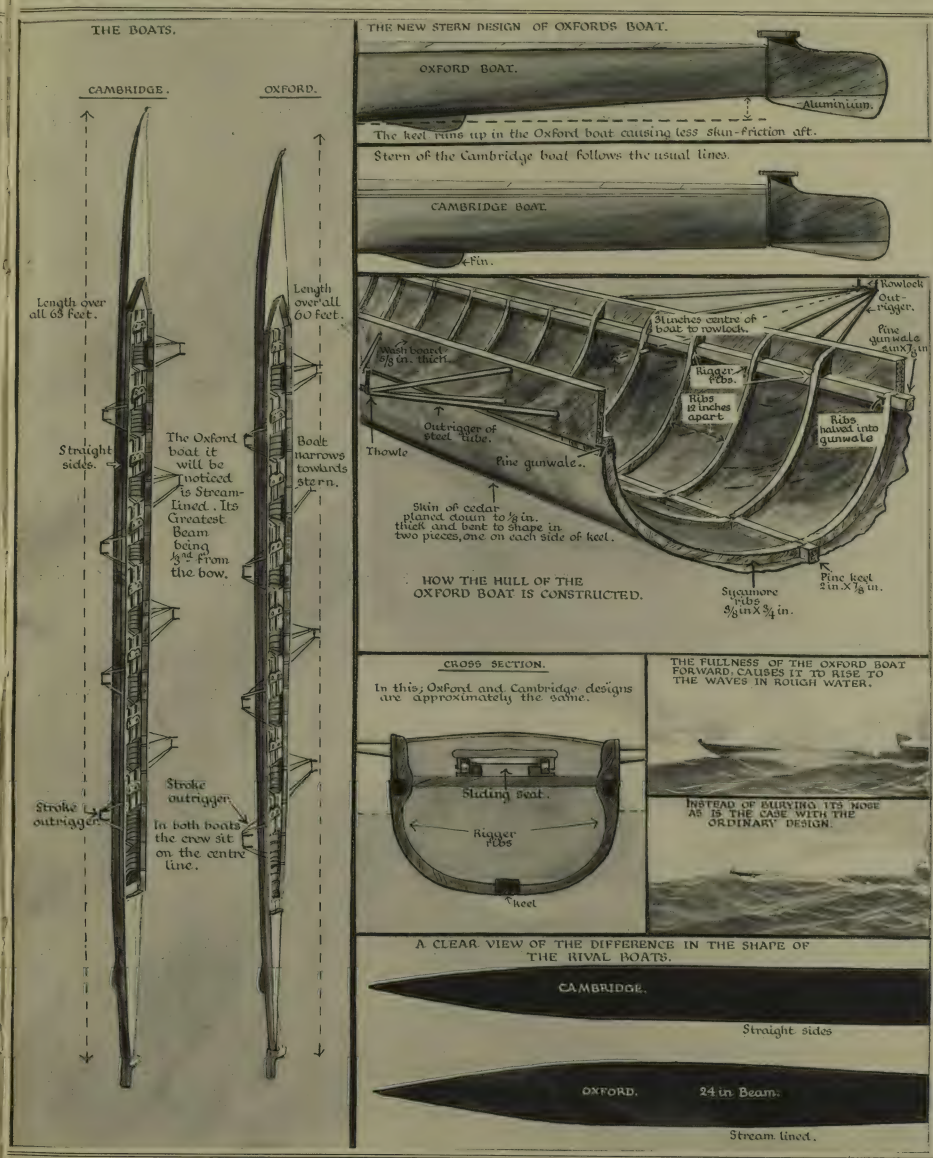


OXFORD INVOKES THE AID OF MATHEMATICAL CALCULATION TO WIN THE BOAT-RACE:

Whereas Cambridge are again relying upon oars of the ordinary type for this year's Boat-Race (on March 28), and still pin their faith to the orthodox straight-sided racing eight, Oxford are carrying into practice the revolutionary ideas of Dr. G. C. Bourne, the famous coach, and this year will row in a boat of the streamlined type, and use oars evolved after hundreds of experiments by Dr. Bourne, assisted by Mr. Reiph. These oars have been made by Messrs. E. Ayling and Sons of Putney, who have made the oars for both Oxford and Cambridge used in the race for fifty-six years in succession. The formula devised by Dr. Bourne and Mr. Reiph are naturally confidential, but it may be said that, working to these formulae, the oar was set swinging, and the time of the swing was accurately taken with a stop-watch for every one-hundredth of a second, which varies the point of impact two inches. Next the blade was balanced to obtain the centre of gravity, and the two results together give the point of impact. The centre of pressure as the blade enters the water is equivalent to a blow struck on the blade at this point, and the object of the design is to avoid the vibration of this blow, or rather, reduce

STREAMLINE BOAT, COMPARED WITH THOSE OF CAMBRIDGE.

SUPPLIED BY MESSRS. E. AYLING AND SONS AND MESSRS. BOWERS AND PHELPS.



DR. BOURNE'S METHOD OF DESIGNING THE NEW OARS: AND OXFORD'S STREAMLINE BOAT.

it to a minimum. Outwardly the oar appears to be exactly the same as the ordinary type. Experimental oars were made in which the point of impact varied largely, from about 4 to 15 in. from the tip of the blade. The criticisms of each carman were confirmed by Dr. Bourne, who personally tested all the oars. The farther the point of impact was away from the tip of the blade the less the carman liked the oar. Dr. Bourne stated that oars having the point of impact 12 in. away from the tip seemed too long inboard and felt cumbersome, although the measurements were exactly the same. The other oar illustrated, with a small hole in the centre of the blade, has been designed by Messrs. Ayling to reduce the "spill" of water over the blade edges. The streamline design for the new Oxford boat is not a new idea, but has been successful whenever used. This boat contains a fresh innovation in the design of the stern, which curves upwards, thus reducing the skin friction. The boat at its beamiest part (about one-third from the bow) is wider than the Cambridge eight, but this form is said to be more efficient in rough water. As usual, the Oxford boat has been built by Messrs. Bowers and Phelps, of Putney. [Drawing Copyrighted in the United States and Canada.]

Slaves to the Vestigial: The Barbarian in the Derm!

"THE CUSTOMS OF MANKIND." By LILLIAN EICHLER.*

THROUGHOUT his life Man—and, to use the old tag, Man embraces Woman—is slave to the vestigial. Custom makes "ancestors" of us all.

The coral of mewling infancy was "anciently regarded as an amulet against fascination, and therefore it would keep the evil spirits from bewitching the child. It was also thought an excellent device for preserving the teeth. The bells on the coral were intended to frighten away the spirits, and during the early stages of Christianity it was customary to have these bells blessed by the priest."

It is still nursery usage to "kiss it and make it well": "for in time of illness the medicine-man applied his lips to the part that pained and 'sucked out the evil.'"

The débutante who "comes out" is akin to those "buds" of the youth-guarding days "when girls 'came out' of the huts where they had been imprisoned—and were offered in marriage to the highest bidder, the best hunter, or the man betrothed in infancy, according to the custom of the people."

As to the ceremonies of marrying—they are nothing if not illustrative. The engagement ring developed from the practice of breaking a piece of gold or silver to seal the compact. Maybe the wedding-ring is the sign of the cord a rude forefather wove and bound round the waist of the woman he wanted; maybe it typifies the fetters of a woman captured.

"Giving the bride away" in the modern marriage ceremony is a relic of the time when the bride was really sold. The bride's veil is a reminder of days when she was actually shrouded from head to foot. The 'best man' suggests the strong-armed warrior who assisted the would-be bridegroom to carry off his bride. The honeymoon itself symbolises the period during which the bridegroom was forced to hide with his prize until her kinsmen grew tired of searching for her—and presumably to share with her the mead of the newly-wed. Then, in truth, it was "wedding," when it was not stealing! "We who use the word 'wedding' so casually and promiscuously do not realise that the very word betrays the great stage of wife purchase through which marriage passed. The *wed* was the money, horses, or cattle which the groom gave as security and as a pledge to prove his purchase of the bride from her father. To quote from Walsh . . . 'Often they (the Anglo-Saxons) were betrothed when children, the bridegroom's pledge of marriage being accompanied by a security, or *wed*. From this *wed* we derive the idea of *wedding* or *pledging* the bride to the man who pays the security for her.'"

"The 'something blue' which brides are advised to wear at wedding ceremonies is borrowed from the ancient Israelites. They were 'bidden to put upon the borders of their fringed garments a ribband of blue—blue being the colour of purity, love, and fidelity.'"

The bridesmaids may represent the friends of the maiden who shammed coyness and feigned reluctance when force was pretended. They "would attack the bridegroom and his party and attempt to rescue the bride. As the bridegroom's fighting friends developed into the groomsmen, the bride's fighting friends possibly developed into the bridesmaids." Or they may have originated in Rome, where ten witnesses were necessary.

Rice was thrown as an emblem of productivity; but certain authorities have it that "rice was thrown after the bride and groom for the purpose of giving food to the evil influences that surrounded them. It was a primitive belief that evil spirits were always present at a marriage, and it was for the purpose of appeasing these spirits and keeping them from doing injury to the bridal pair that, according

to some writers, the custom of rice-throwing was originated."

The old shoe, according to one belief at least, is a sign of possession. "Hurling the shoe after the bride was meant originally, it would seem, to indicate the transfer of authority over her from her father to her husband."

Thus it goes on—always the present echoing the past, faithfully or faintly.

You give your right hand in greeting because the warrior did so to show that he was unarmed; bow, to suggest submission to a superior; raise your hat as the knight raised his visor as a sign of recognition; take off your hat as he removed his helmet to prove his confidence in his safety.

If you spit on your hands—which Heaven forbid!—you follow the ancients. "Spittle was es-

"To the primitive mind, any sort of change or substitution represents escape from danger or from ill-luck. Thus among many savages an ill man will change his name in an effort to frighten away the evil spirits that are causing him his pain." You drink a health to prove the liquor is not poisoned. Your neighbour stands as you sip from the loving cup in order that he may protect you from a stab in the back!

Even your clothes have characteristics of predecessors long the food of moths. "The V-shaped nick on the lapel of the coat, for instance, takes us back to the time when a collar was needed for protection against the bad weather, and the nick was made so that the collar could more easily be turned up around the neck." The two buttons on the back of a man's coat were once supporters of the sword-belt. The band outside the hat descends from the fillet; the streamers of the child's hat succeed those which held on the flat, broad-brimmed hat of old Greece; the little bow inside a man's hat is all that is left of the string which drew the inner lining or band of a hat to the required size when hats were fashioned to "fit" practically any head.

And Fashion still follows at least one law long obsolete. "There is, for instance, a distinct order or edict concerning the shape of pocket handkerchiefs. It is dated June 2, 1785, and was issued by Louis XVI., supposedly at the request of Marie Antoinette. Up to her time, it would appear, handkerchiefs had been of all sizes and shapes. Some had been oblong, some round, some triangular, some square. The Queen believed that if the square form only were used the handkerchief would be very much more convenient. Consequently, it was decreed that, 'The length of handkerchiefs shall equal their width, throughout my entire kingdom.'"

To all of which it should be added that there are more recent methods in "madness." Opals used to rank as bringers of good fortune, as possessors of supernatural powers. Scott gave them their present reputation when he introduced them as unlucky amulets in his "Anne of Geierstein." While, to turn to a more persistent "evil": "England took up the custom of tipping, or feeing, finding it an excellent means of securing quick and efficient service. There appeared presently small boxes hung conspicuously in inns and road houses, above which appeared signs bearing the slogan, 'To Insure Promptness.' From the initial letters of these three words is derived our word 'Tip.' The box 'To Insure Promptness' has disappeared, but the tip has remained, developed, and become a universal custom."

So to the end of this life, when mourning represents disguise against the spirits causing death, or signifies ceremonial uncleanness; when burial disposes of demons as well as dead; when the coffin is the tree-trunk, "the Great Mother, the tree of life that bore the child as the branch"; and "the church follows the custom of burying the dead looking east, because of a custom older than itself of facing the east when in attitude of prayer." As Edward Clodd put it: "Scratch the epiderm of the civilised man, and the barbarian is found in the derm."

This by way of introduction to Lillian Eichler's extraordinarily thorough, persistently instructive, always interesting, occasionally provocative book, "The Customs of Mankind," a work of 725 pages which the Victorians would have called a Compendium and we can name a greater "Parent's Book" designed, not to answer the questions with which every child confounds every father and every mother, but to anticipate those seldom put; for the majority are content to follow, never seeking origins, never looking to the past to interpret the present, and, in consequence, missing much that is intriguing.

E. H. G.



THE PASSING OF PRESIDENT EBERT: THE COFFIN AT THE POTSDAM TERMINUS, BERLIN, BEFORE THE DEPARTURE OF THE FUNERAL TRAIN TO HEIDELBERG.

After the State funeral ceremony at the Reichstag in Berlin, on March 4, the coffin containing the body of President Ebert was taken in procession to the Potsdam terminus, where it was placed on a catafalque in the station, and the public filed past to pay a last tribute. It was then conveyed by train to Heidelberg, the late President's birthplace, where, on the following day, he was buried, according to his desire, in the cemetery near the grave of his father and mother. Tributes were paid at each important station at which the train halted on the journey. An air view of the crowd at the State funeral is given on page 427. Among the wreaths, we may add, was one from King George.—[Photograph by Photo-News Service, Berlin.]

teemed a charm against all evil. . . . The custom of spitting on money for luck is a relic of the time when bodies and property were 'anointed with the grease of animals as a sign of ownership and affluence.' Spitting, in other words, was a mode of consecrating or anointing."

You have your Black Days because "the Romans marked their lucky days with a piece of chalk, their unlucky days with charcoal." You fear to shatter a looking-glass. Why? "An early belief was that one saw the will of the gods in the mirror. To break a mirror accidentally, therefore, was interpreted as an effort on the part of the gods to prevent the person from seeing into the future. This was construed as a warning that the future held unpleasant things." You change your seat to change your luck at cards:

*"The Customs of Mankind." By Lillian Eichler. With many illustrations. (William Heinemann, Ltd.; 12s. 6d. net.)

LIKE ANTS: THE EBERT FUNERAL CROWDS FROM THE AIR.

PHOTOGRAPH BY TRANSOCEAN-AERO-LLOYD-LUFTBILD.



HUMANITY IN THE MASS LIKE A SWARM OF ANTS: A REMARKABLE AIR PHOTOGRAPH OF THE CROWDS OUTSIDE THE REICHSTAG IN BERLIN ON THE OCCASION OF THE STATE FUNERAL OF PRESIDENT EBERT.

The airman has exceptional opportunities of observing mankind in its due proportion in relation to the cosmos, for at the height of a few thousand feet that which on earth is a vast multitude looks a swarm of tiny insects. Such is the aspect presented in this remarkable air photograph of the crowds in Berlin at the State funeral of President Ebert on March 4. The front of the Reichstag, where the German Chancellor, Herr Luther, delivered the funeral oration, is seen on the right. In front of it (to the left) is the oval space with the statue of Bismarck in the centre; and further to the right, surrounded by a dense mass of

humanity, is the Column of Victory in the centre of the Königs Platz. The road slanting upward towards the right from the Column is the Sieges Allee, or Avenue of Victory; that in the centre foreground is the Zelten Allee, and that in the right foreground is the Friedens Allee, leading (to the right) towards the Brandenburg Gate, the Pariser Platz, and Unter den Linden, which are outside the scope of this view. In the top background may be traced the curving line of the river Spree, with the Kron Prinzen bridge on the right. The space in the foreground is part of the Tier Garten.

The World of the Theatre.

By J. T. GREIN.

"THE RIVALS."—GENIUS AND BRUTALITY.—CINEMA DANGERS.

OF all the intermittent revivals of Sheridan's "Rivals" in the first quarter of this century, only one was memorable. It was at the Haymarket, just twenty-five years ago, under the management of Messrs. Harrison and Cyril Maude. And brilliant it was, with the famous comedian and his wife as leaders of the cast. But it is no disrespect to the past to extol the present, and to say that the production at the Lyric, Hammersmith, is one that will be chronicled in the modern history of our theatre as unforgettable, and a signal success of acting. The very moment the curtain rose, we were enchanted. The vision was almost fairylike: left, the little flower-shop with live flowers; right, "ye old bookshoppe" with tomes in rich binding; in the perspective, the Pump-Room, the Promenade, under a fantastic sky of azure gently strewn with silvery clouds. A very compromise of realism and idealism—or should I rather say, impressionism in scenic art. The atmosphere of Old England was there, and it was ever maintained in the sumptuous settings of the salons and closets designed by that fine artist Mr. Norman Wilkinson, of Four Oaks, and painted delicately by Mr. Victor Hembrow. The spell grew when the ladies appeared. One thought of a rainbow on a summer night. Delicate, hazy costumes were chosen; nothing strident, nothing that did not harmonise in this symphony of white and cream, and pink and salmon and mauve. The picture was perfect—as precious, in the nice sense of the word, as the play reflecting the manners of a decorative and outwardly decorous age.

When compared with Sheridan's masterpiece, "The School for Scandal," "The Rivals" is somewhat belittled. One forgets that—apart from a forgotten salad-days effort—it was Sheridan's firstling, that he was new to the stage, and that he still had to grapple with the technical side. The mechanism is obvious; there is meandering in a naive way; one feels now and then the groping of the novice. But what of that? The characters are there; the dialogue, if a little exuberant by moments to one's ear in a hurried age, is scintillant and "elegant"; the Malapropisms, if far-fetched, are as satirical as they are significant. Fine raiment, even in those days, could not gloss over flippant education. And Malaprops are still with us, are they not? both in spelling and in parlance.

Miss Dorothy Green, who played the immortal lady, did so with majestic insouciance. She was a tart Mrs. M., the she-devil of whom the Captain spoke in his letters to his innamorata. It was a distinguished reading, although a little softer touch here and there would have improved it. *Au fond*, Mrs. Malaprop was a kind, foolish lady, battling with middle-age. We meet the type every day in Society. Miss Isabel Jeans was Lydia Languish, and for her I have but one word—ideal. A statuette to behold, but one full of life, of coyness and pertness, with a witching smile and a diction so suave and dainty that she spread enchantment around her. Mr. Norman V. Norman was the true Briton John Bull stands for. He was massive, he was powerful, he was imperious, yet at heart a child—the sort of man that thaws when pretty ladies try to beguile him and dessert approaches with wine and walnuts. Mr. Douglas Burbidge as Captain Absolute, in contrast to his boisterous father, was stolid and reserved; yet in the love scene there was that unbending which betokened that there beat a heart beneath the rigid belt. Mr. Guy Lefevre's Sir Lucius O'Trigger was the most delightful Irishman conceivable; something between a Hidalgo and a *chevalier d'industrie*, with blarney in speech and blarney in manner, and now and again a pleasant melody leavening his prattle. The Acres of Mr. Nigel Playfair was all cosiness and faint heart: a grown-up Tony Lumpkin with the pleasant self-satisfaction of a man who enjoys every minute of his life, and never would hurt a fly, for all his boasting. Miss Angela Baddeley was a fascinating, minx-like lady's maid—as 'cute as you make them, in almost French vivacity of gesticulation, and with hands so eloquent that they were even more impressive than her parlance. Mr. Miles Malleon gave a delightful touch of *niaiserie* to the timid little hairdresser; his is the gift of turning thumbnails into characters.

There remains the Faulkland of Mr. Claude Rains. In his conception, this strange person becomes a

vociferous swaggerer with some grotesque mannerisms that conjure up reminiscences of Yiddish comedians. He seemed to carry the day, but to me he burst the frame of the picture. It was a bizarre impersonation—Mr. Rains's work often is—and it was undoubtedly effective. But somehow he tried—unwittingly, of course—to sweep away his fellow-actors, to stand out alone in prominence. For aught I know, it may be the correct reading—a pity Mr. Sheridan was not handy to ask him for further information. Undoubtedly his performance will be admired and much discussed. But I, for one, preferred the rhythmic harmony that animated his fellow-actors in this truly delightful revival.

"Greed" is a film that will be talked about, perhaps not in the dithyrambic way in which Stroheim's fellow-producers in America belauded it, but as a work of great power and great flaws. Undoubtedly Stroheim is a man of boundless imagination with an intense dramatic instinct. I cannot remember a

Lust overwhelms his whole being, and his tenderness to the two birds who follow him in his pilgrimage from prosperity to the miserable end in the Death Valley is sheer sentimentality—German sentimentality—of the kind we have read in war-stories. This sentimentality allied to brutality hurts at every dramatic turn of the story; lovingly he dwells on ugliness. One could cite many touches, but one of these suffices: when he shows us a butcher's shop, the butcher's apron is so besmirched with blood that it makes one feel nauseous. Surely the craze to impress by extreme detail could go no further.

And yet, when all is said, it remains a film more powerful than dozens of dramas of the theatre. Horrible as the story of senseless greed is, it has its merit. There is a moral in it. Greed of money is a destroyer of nature. It is also poignant as a drama. The action never flags. The pictorial representation is perfect. The acting is so natural, so vivid, so intense that we feel dialogue without hearing. "Greed" is unlike all other American films, in that it defies all conventional methods. In a way, it is unspoken expressionist drama, for at every crucial point there is a symbolic interlude, which almost exactly represents what the spectator subconsciously thinks in his own mind. In that we feel the genius of the producer.

A young ruffian has been sentenced to twenty-one months' hard labour plus twenty strokes with the cat-o'-nine-tails. It is a very stiff sentence. The judge probably did not realise the scope of the corporal punishment. I once met a man who had twelve strokes; he said he had never recovered from the shock.

But that is another story. The young criminal, eighteen years old, through his counsel put in as his defence the influence of the cinema. He had become imbued with the tales of crime he had beheld. The criminal instinct had awakened; night and day he was beset, pursued, egged on by what he had seen. An irresistible demoniacal power had overwhelmed, impelled him to "go and do likewise." This time it was not a case of the craving for notoriety that has made so many murderers who have been hanged for their obsession. It was an extraneous influence enchainng a particular nature. The judge would have none of the plea. He, according to report, seemed to indicate that he had to deal with facts, not with possibilities. His attitude was no doubt legally correct; but a great opportunity was missed to drive home the moral points of certain cinema exhibitions.

As a fairly regular cinema-goer, I have often tried to analyse what would go on in the imaginative minds of the young when they witnessed these crime stories—mainly of American origin—which with great cunning, often with diabolical subtlety, would depict robbery, murder, blackmail and doping in minuteness of detail, and make a hero of the criminal until, to arrive at a happy ending, Nemesis lays him low. And again I have wondered at the absence of a censorial order that such films should be shown to adults only. Particularly in smaller houses, which cannot afford the better-class films, these crook stories are often the staple dish, and it requires but little imagination to conjecture the effect on impressionable souls not only of the very young, but of people who are living by their wits, or idlers, or those in the clutch of debt. Ask such experienced missionaries at the police courts as, for instance, Mr. Mills at Marlborough Street, whose life work is devoted to reclamation of young offenders; who can show a proud record of boys and adolescents led from the dock to the path of duty and good citizenship. He could a tale unfold, and more than once have I heard him declare that the examination of his little "patients" led to the confession that it was at the cinema they learned how easy it is to live by theft, and how fair the chances are of the sneak-thief to delude the policeman as well as the victim. He told me recently of a boy of fifteen, a young swell-mobsmen connected with all sorts and conditions of thieves, who boasts of what he knows, and had learned what hitherto he did not know at "the pictures." To me it seems to be a matter of great importance, this baneful influence of the sensational picture, and the sooner the Board of Censors—some member of which might be well employed in keeping in touch with the police-court missionaries—watches them with an eagle eye, the better for the future of the young generation.



"THE RIVALS" REVIVED AT THE LYRIC, HAMMERSMITH: MISS ISABEL JEANS AS LYDIA LANGUISH.

Sheridan's comedy, "The Rivals," was revived by Mr. Nigel Playfair, at the Lyric, Hammersmith, on March 5. Besides Miss Isabel Jeans as Lydia, the cast included Miss Dorothy Green as Mrs. Malaprop, Mr. Norman V. Norman as Sir Anthony Absolute, Mr. Douglas Burbidge as Captain Absolute, Mr. Nigel Playfair as Bob Acres, and Mr. Guy Lefevre as Sir Lucius O'Trigger. The first production of "The Rivals" took place at Covent Garden on January 17, 1775.—(Photograph by Lenarc.)

film of later years that has so deeply impressed me—and repelled me. I came away battered; the last picture of the two men fighting for life and money in the desolation of the hellish Death Valley, while their one hope of life, the water-bottle, lay pierced and empty next to the corpse of the faithful mule, is heartrending. And immensely clever is the Chorus-like side-light on the tragedy—the vision of the good they fought for stained by blood.

The story itself from beginning to end is tragedy unhallowed by poetic feeling. Stroheim is a relentless realist. As in Zola's "La Terre" and in "La Bête Humaine" and "L'Argent," one sees all that is ugly in human nature, and nothing of its beauty. He is even more realistic than Zola was, because the latter, even in his crudest books, allows the penetration of a ray of sentiment. Stroheim will have none of it. McTeague—the human bull—is never moved by love for the inhumanly grasping woman.

BLINX AND BUNDA: A TOUR ROUND THE "ZOO."—No. II.

DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY J. A. SHEPHERD.



BLINX AND BUNDA.—**BUNDA:** "A WET DAY AT THE ZOO IS THE LIMIT; I'M FOR THE REPTILE HOUSE—ALL THE COMFORTS OF HOME THERE." **BLINX:** "AFTER ALL, BUNDA, IT'S ONLY A LITTLE BIT OFF THE TIP!"

The new series of drawings by J. A. Shepherd, recording the comic adventures of Blinx, the "Zoo" Cat, and Bunda, the "Zoo" monkey, was begun in our last issue, and is here continued. The first picture, which showed the pair in the Parrot House, was accompanied by an appreciation of the artist's well-known work in animal caricature, by Frank Rutter, the eminent art critic. "Mr. Shepherd," he says, "does not attempt to drag the animal world up to our human

level and so make it ridiculous, but invites us to descend with him, and makes us see how amusing and intelligible it is when we regard it along its own plane." Besides "the incisive economy of his line and his brilliant characterisation . . . the effect is decorative, but we perceive no straining after decorative effect. Mr. Shepherd's patterns, like his characterisations, seem simple, natural, and inevitable."—[Drawing Copyrighted in the United States and Canada.]

THE EIGHTEENTH CENTURY IN SHERIDAN COMEDY: "THE

RIVALS" REVIVED AT THE LYRIC THEATRE, HAMMERSMITH.

PHOTOGRAPHS BY

BERTRAM PARK



THE RIVAL WHOSE COURAGE OZZES AT THE PROSPECT OF A DUEL: BOB ACRES (MR. NIGEL PLAYFAIR).



LYDIA'S PERT AND TRICKSY MAID, WHO MAKES SIR LUCIUS O'TRIGGER BELIEVE THAT HER MISTRESS IS IN LOVE WITH HIM: LUCY (MISS ANGELA BADDELEY).



THE RIVALS MEET: (L. TO R.) BOB ACRES (MR. NIGEL PLAYFAIR), CAPTAIN ABSOLUTE (MR. DOUGLAS BURBIDGE), AND FAULKLAND (MR. CLAUDE RAINS), IN THE CAPTAIN'S ROOM.



ANOTHER PHASE OF THE CONVERSATION IN CAPTAIN ABSOLUTE'S LODGINGS AT BATH (ACT 1, SCENE 3): (L. TO R.) FAULKLAND, CAPTAIN ABSOLUTE, AND BOB ACRES.



FRILLS, FANS, FURBELLOWS, AND PANIERS: (L. TO R.) SIR ANTHONY ABSOLUTE (MR. NORMAN V. NORMAN), MRS. MALAPROP (MISS DOROTHY GREEN), AND HER NIECE, LYDIA LANGUISH (MISS ISABEL JEANS).



YOUNGER THAN USUALLY REPRESENTED: MRS. MALAPROP (MISS DOROTHY GREEN), CELEBRATED FOR HER "NICE DERANGEMENT OF EPIAPHES."



LYDIA'S LOVER AND HER AUNT, ON WHOSE CONSENT DEPENDS HER FORTUNE: CAPTAIN ABSOLUTE AND MRS. MALAPROP.



THE DUEL FINALE: (L. TO R.) CAPTAIN ABSOLUTE, LYDIA, SIR ANTHONY ABSOLUTE, MRS. MALAPROP, SIR LUCIUS O'TRIGGER (MR. GUY LEFEUVRE), JULIA (MISS BEATRIX THOMSON), DAVID (MR. MILES MALLESON), AND BOB ACRES.

Mr. Nigel Playfair's revival of Sheridan's famous comedy "The Rivals" produced at the Lyric Theatre, Hammersmith, on March 5, is remarkable both for excellent acting and the charm of its eighteenth-century setting. The scene, of course, is laid in Bath, then the most fashionable of resorts, and the costumes and decorations, designed by Mr. Norman Wilkinson, present a delightful picture of the period. One or two distinctive points about this revival are indicated in the producer's note given on the programme, which says: "In restoring a scene between Faulkland and Julia, often omitted, I have been obliged to

curtail other scenes, so as not to keep the audience sitting too long. I have resisted the temptation to use any of the traditional 'gags,' though I have introduced one or two snatches of song which seem to be pretty clearly indicated by the text and the situation where they occur. With the help of Miss Dorothy Green, I propose to show a Mrs. Malaprop not older than 'near fifty,' and one who might surprise and amuse, but not completely bewilder, the set in which she moved. This innovation, or renovation, I think would meet with Sheridan's approval."

THE GREAT DISCOVERY AT THE PYRAMIDS: UNIQUE EGYPTIAN TOMBS.

PHOTOGRAPHS SUPPLIED BY THE "TIMES."

(1)
THE remarkable discoveries made recently near the Pyramids at Giza, by the Boston-Harvard Expedition, which has been at work on that site for several years, have already been illustrated in our issue of February 7, but the further photographs reproduced above have only just come to hand. The discoveries included a royal cemetery of the Fourth Dynasty, with Mastabas and boat-pits, and two small but beautifully decorated

[Continued in Box 2]



SHOWING THE INSCRIPTION OVER THE DOOR ENUMERATING QA'AR'S TITLES AND OFFICES, AND (ON LEFT) THE FEET OF A STATUE IN A NICHE: THE TOMB ENTRANCE FROM THE COURTYARD.



REPRESENTING QA'AR IN DIFFERENT CAPACITIES—THAT ON THE RIGHT AS THE KING'S SCRIBE: THREE OF THE LARGE STATUES IN HIS TOMB, WITH A SMALL ONE OF HIS SON, IDUW.

(2)
tombs of the Sixth Dynasty. Fuller details of these highly important finds are given in the following account by a correspondent of the "Times." "This season the expedition has concentrated its operations on the limestone plateau east of the pyramid of Cheops . . . and the greater part of the royal cemetery of the Fourth Dynasty (2900 B.C.)

[Continued below.]



HONEYCOMBED WITH ANCIENT EGYPTIAN TOMBS AND CHAPELS: ONE OF THE "STREETS" DIVIDING THE MASTABAS NEWLY EXCAVATED NEAR THE BASE OF THE PYRAMIDS.



A TYPE OF SIXTH DYNASTY TOMB ENTIRELY NEW TO ARCHÆOLOGISTS: THE COURTYARD AND ENTRANCE TO QA'AR'S TOMB, AND THE APPROACH STEPS—A VIEW FROM ABOVE.

[Continued.]
has been exposed. The bases of the pyramids of Cheops and of the Queens and the Mastabas of the Princes have been disengaged; the foundations of the various chapels are now perfectly plain. . . . In the course of this work some curious cuttings in the rock foundation were noticed. These, on being cleared, assumed a boat-like shape, and it is now established that they are places wherein the wooden funeral boats of the deceased King and his Queens were buried as in a tomb. It was in these boats that after death the deceased journeyed, according to the ancient Egyptian belief, with the Sun across the firmament from east to

west. The boat-pit of the favourite Queen of Cheops has just been uncovered, and presents very clear evidence. The bottom was dressed to fit the shape of the wooden boat, and one of the slabs of the covering is still in position. But far the most interesting and, from the archæological point of view, the most important, find has been that of two small tombs of the Sixth Dynasty (2625 B.C.) of two priests named Qa'ar and Iduw, who was his son. Both are some 10 ft. below the level of the causeway, and are entered by flights of steps still in good condition. Qa'ar's tomb is the larger. In front of it is an open courtyard with

[Continued opposite.]

FOR A DEAD QUEEN'S VOYAGE IN THE "BEYOND": A BOAT "TOMB."

PHOTOGRAPH SUPPLIED BY THE "TIMES."



"IN THESE BOATS AFTER DEATH THE DECEASED JOURNEYED . . . WITH THE SUN ACROSS THE FIRMAMENT":
A BOAT-SHAPED PIT FOR THE FUNERARY BOAT OF CHEOPS' FAVOURITE QUEEN, WITH LATER STONE PARTITIONS.

Continued.
a seated statue of the deceased in a niche. There is a double entrance with an overhead inscription setting forth the occupant's official titles, 'Head Gardener of the Pyramid of King Pepi I., Mayor of the Pyramid City of Cheops, Mayor of the Pyramid City of Mycerinus, chief purifying Priest of the Pyramid of Chephren, and personal secretary of the King' (probably Pepi II.). The entrance leads into a hall wherein stand five figures each depicting Qa'ar in one of his

official capacities. By the side of these statues stands a little figure of his son Iduw. To the right is his offering-chapel, with the burial-shaft behind it, and to the left that of his wife, who is also buried there. Qa'ar's tomb is an entirely new type, most impressive in its combination of statuary with pillars and reliefs, but it is surpassed by that of Iduw.' Photographs of Iduw's tomb, with its unique and beautiful stele, were among those given in our issue of February 7.

BOOKS OF THE DAY.

By J. D. SYMON.

MOST books have the power of evoking old ghosts, and to do that they need not be professedly romantic. Slumbering waifs of memory have recently been awakened for me by a history of the Literature and Art of a single brief period. Certain phantoms the book aroused were somewhat older than that part of the movement with which the writer is particularly concerned, but they were germane to the matter and premonitory of its later developments. The earlier memories were connected with a wave of public interest which some took very seriously, while others regarded it as a ludicrous fad. For a time it seemed to have died at the hands of satirists, but after a period of quiescence it emerged once more in a somewhat different, but more significant, form, which was taken, rightly or wrongly, as the symbol or characteristic of a decade.

The very earliest memory which the book called up to me was of a curious vision seen in the streets of Modern Athens somewhere in "the Eighties." It was really a very charming vision, draped in soft sage-green of severe and scanty outline, and the girl as she went by was remarked upon as one of the devotees of a new cult. At that time the Apostle of the cult was lecturing in Scotland, and was delighting the rude Caledonians with original notions of Dress and of the House Beautiful, expressed in polished phrase and brilliant epigram. But in those days there arose one Gilbert, who created Bunthorne and Grosvenor; while *Punch*, about the same time, set before his readers a soft, fat, and egregiously soulful ass, named Maudie, painter by profession and disciple, if not leader of the New Conception of ART. Under the lash of Gilbert and *Punch*, "the greenery-yallery, Grosvenor-Gallery" cult fell into abeyance, and for several years little was heard of it.

But with the coming of "the Nineties" the cult emerged once more. Here my ghosts of memory walk again. Whispers ran through the Common Rooms of Oxford of certain strange new ideas flowering in literature and art. A notable figure, emerging from a period of anonymity, revisited from time to time the College of the Lilies, talked with the young men, and sent his perverse aphorisms quivering through the University. On summer afternoons a band of youthful quasi-philosophers calling themselves the Neo-Hellenists could be seen aloft upon the Cherwell, "their careless brows with roses crowned." They were supposed to be the incarnation of a new spirit; they stood for a fastidious taste in Letters, a sybaritic taste in Life, and they were informed, above all, by a desire to shock the stodgy bourgeois mind—not for its good, but for their own elect gratification.

It was a very small society, and relatively, perhaps, of minor importance, but it knew how to get itself talked about, and men of taste and learning who stood quite outside the intimacy of the inner circle interested themselves in the manifestations of the movement. Curious unpublished poems were quoted, or handed about in manuscript, when they did not see the light in the spiritual organ of the coterie. Men who affected culture made haste to possess the marvellous illustrations to the "Morte d'Arthur." Epigrammatic conversation became the rage, and, although the new development again attracted the satirist, his work did little more than advertise, in an amusing way, the spirit that made the so-called Nineties so lively, so amusing, so perversely attractive. The satirical novel which gave the liveliest picture of the movement was considered, even in its most biting passages, only to prove how really wonderful were the persons thus held up to ridicule.

Circumstances were soon to land them in opprobrium, and for a time it seemed that the group, its leaders, and its teaching, were snuffed out for ever. But after thirty years it still discovers some signs of endurance, and of late not a few books have been written on the subject. By far the best of these takes the name of an artist rather than a writer as the vitally significant symbol of the period. In "THE BEARDSLEY PERIOD" (The Bodley Head; 7s. 6d.), Mr. Osbert Burdett has contrived to handle the subject with a sympathy that is still tempered with critical judgment. He points out the interest which some of the work of the Nineties has aroused on the Continent. He admits that this is puzzling to us of to-day; because, however much at one period of our individual lives we may have felt the fascination of these artists and writers, our maturer judgment has grown impatient at the manner, the tone, the extravagance in which the movement presented itself.

It was also intended to startle and annoy the ordinary man, and to address itself to the "twelve superior persons of the Universe." Even now superior persons themselves regard the movement with ill-concealed dislike, and profess its achievement to have been much exaggerated, "though all this while edition succeeds edition of the once-disturbing volumes, and some among the young of each generation of readers catch the infection almost as readily as, a decade or two earlier, those did who now profess that their admiration was no more than the green sickness of taste." The same

condition is found in European countries and in America. Mr. Burdett asks whether there may not be a historical cause to explain this.

He replies to his question in a chapter which is as good a piece of historical survey in brief as has recently been applied to literary criticism. Whether or not Mr. Burdett overestimates the importance of the Beardsley period as an inevitable and salutary counterblast to "the ugliest century in history," he has, at any rate, led up to the movement in an essay of great ingenuity and learning. For my own part, I found this chapter more interesting than the discussion of the Beardsley school itself. Mr. Burdett seems to imply that the Beardsley criticism of a hypocritical industrial age served a moral purpose, subconscious probably, rather than conscious, but, if existent at all, none the less valuable even if it were but subconscious. At the same time, one may be pardoned for a little scepticism as to the morality of it all, when one remembers the most admired epigram of the literary arch-priest of the sect: "To be moral is to be obvious, and to be obvious is to be inartistic."

But to this doubt, Mr. Burdett would probably reply in the following passage: "Only a spiritual force can create convincing images of spiritual corruption, and the

severe) like the passage from the close atmosphere of an orchid house to the freshness of spring meadows. At the best the tendency of the Beardsley school was disintegrating; that of Morris was constructive. The characteristic of the former was its lack of conviction; Morris, on the other hand, was a man of faith. "He has not only bequeathed us," says Mr. Sparling, "an enormous heritage of material and spiritual beauty, but has conditioned our thinking in matters of art to a degree that is comparable only to the conditioning of thought in matters of Science by Darwin."

An interesting example of the persistence with which the young of the present generation catch the infection of the Beardsley period will be found here and there in the second novel of a very talented young writer whose first book, "The Shoreless Sea," had an extremely cordial reception and is now in its sixth edition. Miss Mollie Panter-Downes's "THE CHASE" (John Murray; 7s. 6d.) comes very closely down to date, and its more recent young people do their best to live up to the admired gospel of hardness. Much of their love-making disguises passion under affectionate abuse and occasional profanity or coarseness. But some slightly older persons in the story are touched with Rossetti-ism, and the old intensity of the Nineties aforesaid. If Rossetti be once misquoted, the "intention" remains, and we catch more than an echo of the cult of the purely decorative, the virtue of the line of beauty circumscribing any subject.

More important than these reversion to type, however, are Miss Panter-Downes's episodes in the boyhood of a well-born waif of the slums. This eighteen-year old writer knows how to be realistic without being revolting in her sketches of Charles Standish and his reprobate father. The opening of the book is best. Charles's later adventures seem somewhat manufactured. But a word of praise is due to the picture of the cheap American boarding-house. It is Mrs. Pawkins's translated into the idiom of the twentieth century.

The revolt against hypocrisy, said to have been confirmed, if not actually inaugurated, by the Nineties, goes on from audacity to audacity. Where it will end one cannot foresee, but certain current novels can hardly fail to hasten a sharp reaction. For unrelieved ugliness, nothing could outdo one recent indictment of rural and clerical life. The author's first story of rustic lubricity was mild compared with the new effort, which is the tale of a pigsty, and may be described most fittingly as hog-wash.

A few more novels like this sordid and unjustifiable libel on humanity will provoke a healthy revolt, and fiction will reassert once more its proper place as a recreation. Too long has it threatened to add only to the burden of life. It has been claimed for certain pessimistic stories that they were great art, but here surely is a fallacy, for great art is always a refuge, and as a refuge much of the best-praised fiction of recent years comes something short. We do not find ourselves returning to many twentieth-century novels as to old and valued friends. "I feel," said one discerning reader lately, "too often as if current fiction had brought me into bad company." There is much truth in the remark. The high masters of the novel may on occasion touch the mean, the sordid and the vicious, but they never make their reader a party to any offence. The general effect of their work is that they have brought him into rare good company, to which he is glad to return again and again. This will be censured as a lamentably "Victorian" attitude. The adjective is not only overworked but ill-chosen. The much-berated "Victorian hypocrisy" and "conspiracy of silence" was nothing but an honest decency. Nor was that decency the peculiar product of the Victorian age. The novelist (not obscure) who set an example of clean sanity second to none left this world five years before Queen Victoria came to the throne. Most of his stories were written during that strait-laced period, the Regency. To say nothing of Jane Austen.

Fiction that does not shirk the problem and yet avoids all sordidness of presentation is still happily to be found on our overcrowded shelves of new books. I have seen no better recent example of the fine yet poignant touch in the drama of social relationships than Mrs. Belloc Lowndes's collection of short stories, "SOME MEN AND WOMEN" (Hutchinson; 7s. 6d.). Of these tales, powerful in idea, humane in conception, and delicate in execution, the most striking are "The Philanderer," "God has Made Men So," and "The Gun Room," the last a Paula Tanqueray situation with a different upshot. I recommend also "ABISHAG," by Alexandre Arnoux (Butterworth; 7s. 6d.)

The book of the moment is, without doubt, the first volume of "KING EDWARD VII.," by Sir Sidney Lee (Macmillan; 3rs. 6d.), about which I hope to speak in detail next week. My first glance at the work has promised great interest and enjoyment.



A GREAT AMERICAN BENEFACTOR OF "THE HUMANITIES" HONOURED AT CAMBRIDGE: DR. JAMES LOEB, FOUNDER OF THE LOEB CLASSICAL LIBRARY, RECEIVES AN HONORARY LL.D.

Cambridge University has recognised the great debt owed by classical scholars and students to Dr. James Loeb by conferring on him the honorary degree of Doctor of Laws. It is some fourteen years since, at a hint from his friend Salomon Reinach, the French savant, he conceived the scheme of the now famous Loeb Classical Library, with English translations facing the original Greek or Latin text. He has already spent many thousands of pounds on the series, which, though highly appreciated, is not remunerative. Nearly 160 volumes have already appeared, and the total will be 400. Dr. Loeb, who is a graduate of Harvard, has himself translated the works of Legrand, Croiset, and Decharme on the Greek drama, and is writing a book on Italian terra-cottas, of which (with ancient bronzes) he has a fine collection. He was formerly a member of the well-known financial firm of Kuhn Loeb and Co.

Photograph by Courtesy of Messrs. Heinemann, Publishers and Agents for Dr. Loeb.

eye of the soul must be stricken indeed with blindness if it cannot see, beyond the evil depicted, the line of beauty by which it is circumscribed in Beardsley's work."

There is at least a hint in Mr. Burdett's book that the actual source of the aesthetic movement, in so far as that was a craze for frocks and flowers, was the revolution in domestic interiors that William Morris's decorations had made possible. In an admirably just passage, the author emphasises the contrast between the decorative printed books of Morris and the *Yellow Book* or the *Savoy*. It is worth while to pursue the question in another recent work, "THE KELMSCOTT PRESS AND WILLIAM MORRIS, MASTER-CRAFTSMAN," by H. Halliday Sparling (Macmillan; 18s.). To pass from the contemplation of Beardsley design to that of William Morris is to say nothing more

BOLSHEVIST BLASPHEMY: REVOLTING CARTOONS IN "WAR ON RELIGION."



1. ENTITLED "PRAISE TO GOD IN THE HIGHEST, AND ON EARTH PEACE": A CARTOON FROM THE "BEZBOZHNIK" ("ATHEIST"), AN ANTI-RELIGIOUS ORGAN OF MOSCOW COMMUNISTS.



2. ANOTHER SPECIMEN OF BOLSHEVIST TASTE IN CONTROVERSY: A CARTOON (FROM THE SAME PERIODICAL) ENTITLED "THE MIRACLE AT CANA; OR, HOW ILLEGAL SPIRIT STILLS WERE INVENTED."



3. ACCOMPANIED BY A TRAVESTY OF THE LORD'S PRAYER (A TRANSLATION OF WHICH IS GIVEN BELOW): A CARTOON ENTITLED "OUR FATHER CAPITAL," FROM THE "BEZBOZHNIK."

These cartoons from the Moscow Communist paper, "Bezbozhnik" (or "Atheist") speak for themselves as evidences of Bolshevist taste and mentality. "Among the methods of anti-religious propaganda," says the Russian correspondent of the "Morning Post," by whose courtesy we are able to give our illustrations, "is the dissemination of blasphemous and atheist literature; and particular prominence is given to Yaroslavsky's book, 'The Bible of the Unbeliever,' and to the 'Atheist,' the blasphemous and obscene periodical of which he is the editor." The verses below "The Miracle of Cana" (No. 2 above) are a travesty of St. John ii, 1 to 10. The inscription for No. 4 reads: "We have done away with the Tsars on earth; now we are going to destroy the Kings of Heaven." The travesty of the Lord's



4. "THE STORMING OF HEAVEN": THE COVER OF THE FIRST NUMBER OF THE "BEZBOZHNIK," SHOWING THE FIGURES OF JESUS CHRIST, GOD THE FATHER, JEHOVAH, THE MOSLEM GOD, AND SATAN.

Prayer under No. 3 is drawn from "The Prayers of Capitalists," by P. Lafargue, and reads: "Our Father Capital who art on earth! All Powerful God who changest the current of the rivers and cuttest through mountains, who dividest continents and unitest nations; creator of goods and source of life, who dictatest to kings and subjects, masters and workmen. Thy kingdom come on the whole earth! Give us many buyers for our goods—the good as well as the bad. Give us unhappy workers willing to do any work, and satisfied with the lowest pay. Give us many simpletons who believe our promises. Let our debtors pay their debts fully and may the banks honour our bills of exchange. Never open the debtors' prison to us and save us from insolvency."

AT HOME AND ABROAD:

PHOTOGRAPHS BY P. AND A. TOPICAL, I.B., FARRINGTON PHOTO.



FOUND DESTROYED AFTER THE SCULPTOR'S DISMISSAL: WRECKAGE OF MR. GUTZON BORGLUM'S CHIEF MODEL FOR THE GREAT CONFEDERATE MEMORIAL HE WAS EXECUTING ON A GRANITE MOUNTAIN IN GEORGIA.



AS IT WAS BEFORE BEING DESTROYED: MR. GUTZON BORGLUM, THE AMERICAN SCULPTOR, POINTING OUT DETAIL OF HIS MODEL FOR THE PRINCIPAL FIGURES ON THE STONE MOUNTAIN MEMORIAL.



A CAMBRIDGE UNDERGRADUATE "UNVEILED" AS A CARICATURE OF THE PICCADILLY "EROS": THE FINAL SCENE OF AN AMUSING FANCY-DRESS CHARITY PAGEANT, IN THE MARKET PLACE.



DEMONSTRATING THE MACLACHLAN AUTOMATIC BOAT DAVIT ON BOARD THE NEW P. AND O. LINER "CATHAY": LASCARS ENTERING ONE OF THE BOATS ATTACHED TO THE NEW DAVIT.



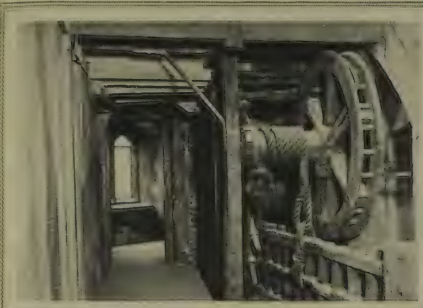
OF A BURMESE TRIBE ADDICTED TO SLAVERY AND HUMAN SACRIFICE, WHICH THE GOVERNOR HAS RESOLVED TO SUPPRESS: A TYPICAL NAGA.



THE GOVERNOR OF BURMAH ON HIS ADVENTUROUS JOURNEY TO THE NAGA COUNTRY TO STOP SLAVERY AND HUMAN SACRIFICE: SIR HARCOURT BUTLER WALKING IN PROCESSION TO THE DAIS AT THE MAINGKWAN DURBAR.

NEWS BY PHOTOGRAPHY.

Co., Sport and General, Photopress, and the "Times."



NEW "SIGHTS" IN THE TOWER OF LONDON: THE PORTCULLIS AND WINDLASS IN THE BYWARD TOWER, ONE OF FOUR TO BE OPENED TO THE PUBLIC.



WHERE THE PRINCE OF WALES WILL TAKE EXERCISE DURING HIS VOYAGE TO SOUTH AFRICA AND THE ARGENTINE: A SQUASH RACKETS COURT BEING CONSTRUCTED ON BOARD H.M.S. "REPULSE."



THE NEW CENTRAL PLATFORM IN THE ALBERT HALL, WHICH HAS IMPROVED THE ACOUSTIC CONDITIONS: THE FIRST CONCERT GIVEN UPON IT, BY THE LENER QUARTET WITH ADDITIONAL PERFORMERS.



AN AEROPLANE CRASHES ON A GIRLS' SCHOOL: WRECKAGE AT LOCKS HEATH COUNCIL SCHOOL, HANTS, WHERE ONE GIRL WAS KILLED AND THE MISTRESS WITH OTHER PUPILS INJURED.



A HISTORIC DUBLIN BUILDING BURN'T: THE ROYAL HIBERNIAN MILITARY SCHOOL IN PHOENIX PARK AFTER THE FIRE—SHOWING (IN THE CENTRE) THE WAR MEMORIAL OBELISK TO 820 OLD HIBERNIANS.



ASH WEDNESDAY IN MADRID: THE KING OF SPAIN (CENTRE, IN FRONT) AND THE QUEEN (BEHIND HIM) AT A SERVICE IN THE PALACE.

Mr. Gutzon Borglum, the noted American sculptor, had been at work for nine years on a great Confederate Memorial being carved on the granite face of Stone Mountain, near Atlanta, in Georgia, with colossal figures 50 ft. high. The whole work was to measure 700 ft. long by 200 ft. wide, forming the largest monument on record, and was to cost 2,000,000 dollars. Illustrations of the work in progress appeared in our issues of June 10, 1922, and August 11, 1923. The information sent with the above photographs is that Mr. Borglum recently disappeared after dismissal by the committee, and that his models for the monument were found destroyed in his studio.—During April four towers in the Tower of London, which have been closed to the public for many years, will be thrown open, and a new itinerary will be available for visitors. They are the Byward, Martin, Salt, and Broad Arrow Towers. Some believe that Anne Boleyn was imprisoned in the Lener Quartet, supported by English performers on wind instruments, used it for the first time for a concert.—Cambridge undergraduates indulged in an elaborate "rag" on March 9, when, as the climax of a fancy-dress pageant, "Eros," represented by Mr. J. Harmsworth, of

Pembroke, said to weigh 17 stone, was unveiled in the Market Place by "Henry VIII." Collections were made for local hospitals and a charity for East End fruit-pickers.—A single-seater aeroplane from Kenley Aerodrome fell on the cookery section of Locks Heath Council School, Hants, on March 4, and wrecked the building, an old Army hut. The teacher (Miss Booker) and several girls were injured, and one—Doris Ball, aged thirteen—was killed. The pilot of the machine was only slightly hurt.—Sir Harcourt Butler's recent journey to the country of the savage Nagas, in the Hukawng Valley, to stop slavery and human sacrifice, was the most adventurous one undertaken by a Governor of Burmah since Great Britain annexed that country. At the first Durbar ever held at Maingkwan, the chief village, which was reached through dense jungle, he addressed the people in the Kachin language, stating that slavery and human sacrifice would have to stop.—The Royal Hibernian Military School at Dublin, destroyed by fire on March 9, was founded by George III, and built in 1769. Later, it was endowed by the mother of General Wolfe, and the Duke of Wellington (when Chief Secretary for Ireland in 1809) announced that it would be maintained by Parliament. In 1922, when the Free State was established, the school ceased to exist, and the buildings have since been occupied by troops.

THE DICTATES OF FASHION AT THE COURT OF KING CARNIVAL: CHOOSING FANCY COSTUMES IN PRESCRIBED COLOURS.

DRAWN BY OUR SPECIAL ARTIST ON THE RIVIERA, STEVEN SPURRIER, R.O.I.



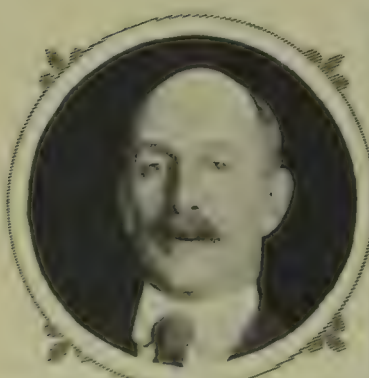
CERISE AND SILVER THE ORDER OF THE EVENING: SELECTING FANCY DRESSES ON THE RIVIERA, WHERE A SPECIAL COLOUR IS CHOSEN EACH YEAR FOR THE GALA OCCASIONS OF THE CARNIVAL, AND THE REGULATIONS ARE *DE RIGUEUR*.

The dictates of fashion at the Court of King Carnival on the Riviera are really dictatorial. "Each year," writes Mr. Spurrier in an explanatory note on his drawing, "a special colour is chosen for the Carnival for all the principal official evening functions. The regulations for costume are very definite for the two or three gala occasions. To quote from the official programmes: 'Grand Redoute. Cerise with ornaments of silver metal. The costume colours must be strictly the same as per model deposited at the committee of the Fêtes. The costumes in silk, silk satin, or silk velvet are obligatory for all—cerise for the costume and silver metal for the ornaments. Silk in grey colours, silver and paillettes of silver are not admitted, nor are gold ornaments. Venetian capes and mantles in

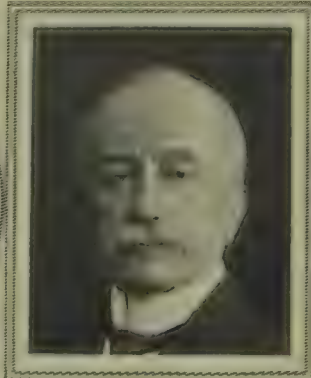
the colours of the Redoutes will not be considered costumes, but can form part of the fancy costume if in the above colours. The mask obligatory for ladies can be black, if preferred.' "At the Veglioni and Redoutes costumes in silk, silk satin, or velvet satin only will be admitted, to the exclusion of all silk that has the appearance of cotton, and only those stuffs will be considered and admitted to the Fêtes that are of silk satin, and contain at least 51 silk threads to the quarter of an inch. For the velvet a minimum of 21 threads to the quarter of an inch is required." Although the official programme ended on Shrove Tuesday until Mi-Carême (mid-Lent), the hotels continue their programmes right through the season."—[Drawing Copyrighted in the United States and Canada.]

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY PHOTOPRESS, VANDYK, ELLIOTT AND FRY, C.N., LAPAYETTE, "DAILY MAIL," AND RUSSELL.



A WELL-KNOWN CRITIC "TAKES SILK": MR. E. F. SPENCE, A NEW K.C.



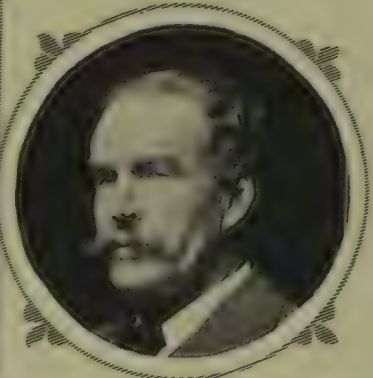
A FAMOUS SONG-WRITER "TAKES SILK": MR. F. E. WEATHERLY, A NEW K.C.



AN EMINENT SCOTTISH DIVINE: THE LATE REV. A. M. MACLEAN, C.M.G., K.H.C., D.D.



NEW ARCHBISHOP OF NEW ZEALAND: THE RIGHT REV. DR. A. W. AVERILL.



A DISTINGUISHED PAINTER: THE LATE MR. ARNOLD PRIESTMAN.



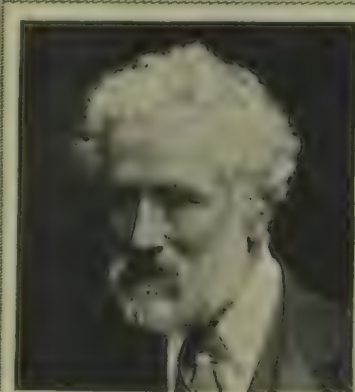
LT. A. R. ASLETT (CAPTAIN) INTRODUCES THE ARMY "RUGGER" TEAM TO THE PRINCE OF WALES.

The others are: Lt. E. E. E. Cass, Lt. R. K. Millar, Capt. M. A. Green, Lt. G. J. Bryan, Lt. R. M. Phillips, Guardsman W. C. Powell, Capt. W. H. Stevenson, Capt. B. M. Dunn, M.C., Lt. R. P. G. Anderson, Lt. P. E. C. Honeyman, Lt. K. L. Herbert, Capt. J. A. Ross, Sec. Lt. W. F. Browne, and Lt. T. G. Rennie.

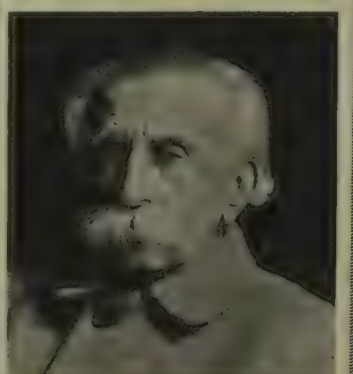


LT.-COM. C. A. KERSHAW (CAPTAIN) INTRODUCES THE NAVY TEAM.

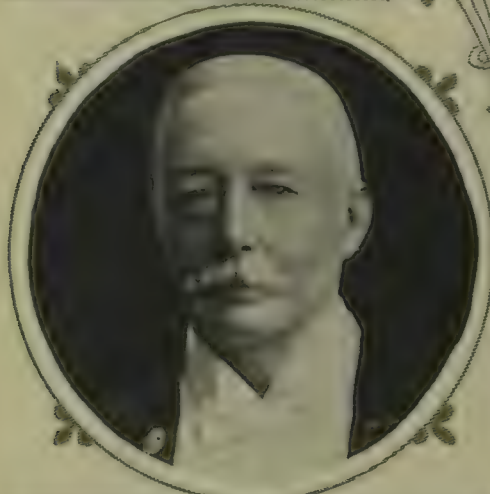
The others are: Paymaster-Lt. E. S. Satterthwaite, Lt. H. W. V. Stephenson, Sub-Lt. T. S. Lee, Sub-Lt. R. W. Armytage, Sub-Lt. W. H. Wood, Instructor Lt.-Com. W. J. A. Davies, Master-at-Arms W. G. E. Luddington, Lt. J. W. Forrest, Lt. G. C. F. Branson, Lt. W. G. Agnew, Lt. A. C. Chapman, Sub-Lt. G. W. Yale, Sub-Lt. C. M. Morell, and Lt. A. A. Havers.



A VETERAN PROFESSOR OF ANATOMY: THE LATE DR. JOHN CLELAND, F.R.S.



A FAMOUS POLISH COMPOSER AND PIANIST: THE LATE MAURICE MOSZKOWSKI.



A GREAT PERSONALITY IN THE COAL-MINING INDUSTRY: THE LATE SIR T. RATCLIFFE-ELLIS.



TO ACT AS VICEROY OF INDIA DURING LORD READING'S ABSENCE ON LEAVE: THE EARL OF LYTTON, GOVERNOR OF BENGAL.



APPOINTED FINANCIAL CONTROLLER OF THE WEMBLEY EXHIBITION: SIR JAMES COOPER.

Mr. E. F. Spence, one of several men distinguished in other subjects besides in law appointed King's Counsel, was a dramatic and art critic, and formerly wrote for the "Sketch."—Another new K.C., Mr. Frederic Weatherly, now seventy-six, is famous as the author of a host of popular songs, including "The Holy City," "Beauty's Eyes," and "Roses of Picardy."—Dr. Alexander Maclean was one of the best-known ministers of the Church of Scotland, and was Chaplain-in-Ordinary in Scotland to the King. During the war he served with distinction in France.—Dr. Averill has been since 1914 Bishop of Auckland.—Mr. Arnold Priestman had for many years exhibited at the Royal Academy, chiefly moorland scenes and seascapes.—The Army beat the Navy in the "Rugger" match, at Twickenham on March 7 by 1 goal and 2 tries (11 points) to 1 goal and 1 try (8 points).—Dr. John Cleland became, in 1863, Professor of Anatomy and

Physiology at Queen's College, Galway, and in 1877 Professor of Anatomy at Glasgow University.—Maurice Moszkowski, who died in Paris on March 7, will be remembered chiefly for his "Spanish Dances." It is said that he sold the copyright for a small sum when a young student in Paris, and that they brought the publishers over a million, while Moszkowski's life was a tragedy of poverty.—Sir Thomas Ratcliffe-Ellis was Law Clerk to the Mining Association of Great Britain, and Secretary for some thirty years.—Lord Lytton is to act as Viceroy of India during the absence of Lord Reading, who is to return on leave for four months. Sir John Kerr, Governor of Assam, will act for Lord Lytton as Governor of Bengal.—As Financial Controller of the British Empire Exhibition, Sir James Cooper will be a Government official acting in the interests both of the Government and of the other guarantors.

A WHALE'S HEAD WEIGHING SIX TONS: A GIGANTIC SPECIMEN ARRIVES.

DRAWN BY OUR SPECIAL ARTIST, C. E. TURNER.



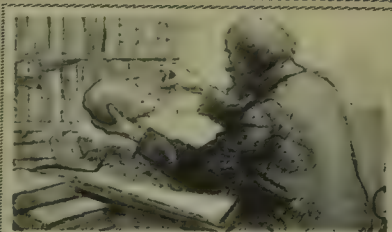
WITH THE FIN CHIPPED BY SOUVENIR-HUNTERS, WHO STOLE THE BALEEN FROM THE MOUTH: A HUGE WHALE'S HEAD LIFTED BY A GANTRY THROUGH THE BROKEN WALL OF THE SPECIMEN PIT AT THE NATURAL HISTORY MUSEUM.

"On Saturday, March 7," writes Mr. Turner in a note on his drawing, "at the Natural History Museum in South Kensington, the head of a huge 'Rudolph's Rorqual' whale arrived after a journey by road from Portskewett, in Monmouthshire—a distance of 143 miles—by steam lorry. Two weeks before this date the whale entered the Severn and stranded on the beach. The disaster occurred during the ebb of the tide, and the back of the sea monster broke on a ridge of sand. A happening such as this is very pitiful, for the terror and suffering of the huge animal make a tragic spectacle. Representatives from South Kensington took charge of the carcase. The head was severed from the body behind the paddles or fins and, with the tail, was conveyed to the Museum grounds." Mr. W. P. Pycraft (writer of our "Science" page), who is Assistant Keeper of the Osteological Collections at the Museum, says: "The whale-head shown in this picture

is that of a male Rudolph's Rorqual (*Balaenoptera borealis*). It weighs 6 tons, and required great skill to dismember and raise from the shore to the quay-head, where it was placed on a steam tractor and brought to the British Museum of Natural History, where a special 'gantry' had been erected to raise it. A cast is now to be taken, which is to furnish a basis for the construction of a reproduction of the whole body for the new Whale Room. The value of this specimen would be hard to estimate, for it is already apparent that the model of this type of whale now in the Museum is fundamentally wrong in many most important features. After the cast has been taken, dissections will be made, and the remains skeletonised. Souvenir-hunters stole the whole of the baleen from the mouth, and damaged the huge tail-flukes which, with the dorsal fin, were also brought to London."—[Drawing Copyrighted in the United States and Canada.]



THE WORLD OF SCIENCE.



CONCERNING SWORD-FISHES.

By W. P. Pycraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

I AM constantly receiving letters of kindly encouragement from readers of this page. Some come from far-distant parts of the world, and in many I am asked to say something on some theme in which the writers are interested. A day or two ago I received one from the Cocos Keeling Islands, Indian Ocean, accompanied by the adjoining photograph of "a Banner-fish"—one of the sword-fishes. My correspondent, Mr. Robert Cardwell, suggests that I should explain here—if explanation be possible—the use of its huge dorsal fin, and, further, say something as to other species of this remarkable fish. This suggestion I gladly adopt, for the theme is a profoundly interesting one.

Unfortunately, in discussing problems of animal life, it is seldom easy to give "a plain answer to a plain question," such as—What is the "use" of this dorsal fin? But at least an "approximation" to an answer is possible, if we begin with an examination of the early developmental history of this fin. At present we can get no further back in this history than the stage furnished by the newly hatched larva, which enables us to see something not merely of the beginnings of this fin, but of the sword-fish "in the making."

In one of the photographs three stages in the developmental history of the sword-fish are shown. In the earliest, it will be seen the eye is of relatively enormous size; the jaws are of equal length, and armed with teeth; while from the back of the head there project a pair of large spines, the lower extending backwards beyond the middle of the body. Of the great back fin only a slight trace is found, while the tail-fin is still small. In the next stage the eye has become relatively smaller, as also have the head-spines. The great dorsal fin is now growing apace, and a new feature has been introduced in a pair of long filaments—the pelvic fins—answering to the hind-limbs of land-dwellers. In the third stage the dorsal fin has assumed its final form. The tail-fin and the pectoral or breast fins are beginning to take on the shape seen in the adult, while the ventral or



WITH BROKEN "SWORDS" OF THREE SWORD-FISH DRIVEN INTO IT SIMULTANEOUSLY: A PIECE OF SHIP'S TIMBER.

"This is a piece of timber from the hull of a ship pierced by three 'swords' which could not be withdrawn. The two grooves above the lowermost fragment seem to show that no less than five fish made a simultaneous charge, and were promptly disarmed!"

however, and in its endeavours to shake out the hook—the fin is always opened to a certain extent."

Here we have an insight as to one of its functions. When swimming at speed it is clear the fin is drawn down to reduce friction, which would impede progress. But when the need comes to apply a brake, or to give a "purchase" on the water, the sail is raised. Exactly the same movements can be seen in the dorsal fins of its near ally, the mackerel, when swimming in a tank—the dorsal fins are always depressed when going "full speed ahead," and raised when turning.

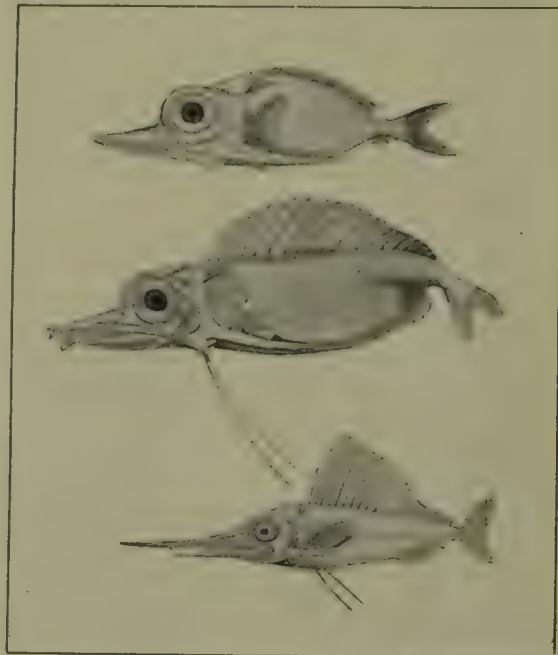
And now as to the use of the "sword." This is not, as my correspondent suggests, used for "slashing," but for stabbing. It is known that it will attack whales with fury, and with a singular lack of discretion it will also attack ships! In the old days of wooden vessels, such attacks brought swift punishment. For the violence of the thrust was so great that the weapon would penetrate several inches of oak timber. The upper left-hand photograph shows a piece of

such timber thus pierced by a simultaneous charge of at least three fishes! This is now in the British Museum of Natural History. What happens when similar lunges are made on the hulls of the vessels of to-day is not known.

It would seem that this "sword" has become specially adapted for aggressive

purposes, inasmuch as the caudal vertebrae are specially strengthened to give driving force by the fact that they are interlocked by strap-like "rabbeting" plates of bone, shown in the photograph. Precisely similar plates are found in the mackerel, but far less developed; so that it would seem their original purpose was to add power to the swimming-stroke.

The sword-fishes are among the largest of the "bony" as distinct from the "cartilaginous" fishes—such as the sharks—and may attain to a length



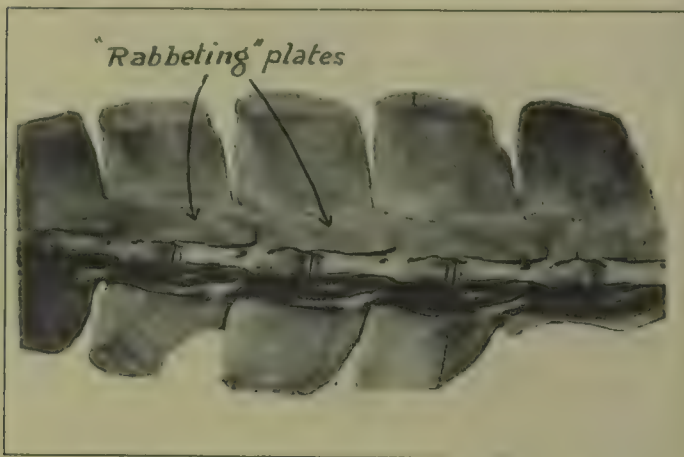
SHOWING THE DECREASING EYE, AND GROWTH OF THE DORSAL AND PELVIC FINS, AND THE "SWORD": THREE STAGES IN THE DEVELOPMENT OF THE BANNER-FISH (BEGINNING AT THE TOP).

"These stages show striking changes of form, as well as in the armature, of the head, and in the shape of the dorsal fin and tail. The loss of the teeth which follows on the development of the 'sword' is noteworthy."

of fifteen feet. The "Banner" or "Sail-fishes" of the Genus *Histiophorus* are restricted to the Indian and Pacific Oceans. Apart from the huge size of the

fin, from which they take their name, they are distinguished by the great length of the rod-like pelvic fins. The sword-fishes of the Genus *Xiphias* are of world-wide distribution. Specimens up to 11 ft. in length, and weighing as much as 300 lb., are occasionally taken in our own seas. Both squids and cuttlefish have been taken from their stomachs, but one would not have supposed that such defenceless victims would need to be pursued with a three-foot sword!

As to the number of species of these fish, there is some uncertainty. The Genus *Histiophorus* seems to be represented by two, or perhaps three species; a fourth by the "Common Sword-fish" (*Xiphias gladius*), and a fifth by a species occurring in the Mediterranean, belonging to a distinct genus—*Tetrapturus*—distinguished by its much shorter "sword" and its long low dorsal fin. Since in neither this genus nor in the *Xiphias* does the dorsal fin attain to anything like the size which obtains in the case of the "Sail-fish," we have evidently much yet to learn concerning its life-history. Is this such as to need a larger fin, or is its huge size merely a "decorative" feature?



WITH "RABBETING" PLATES LOCKING THE VERTEBRÆ TOGETHER, ADDING POWER TO THE TAIL-STROKES AND THUS TO THE IMPACT OF THE "SWORD": TWO TAIL VERTEBRÆ OF HISTIOPHORUS.

"These vertebrae show the great development of the 'rabbeting'-plates, locking the vertebrae together, which give an added driving force to the tail strokes when swimming at speed. Natives of the South Seas stand always in mortal dread of a charge by a sword-fish. Having regard to the penetrating power of the sword-thrust, this is not to be wondered at!"—[Photograph by E. J. Manly.]

pelvic fins have decreased in length. Of the head-spines only the lower remains, and in the adult even this vanishes. The elongation of the upper jaw, to form the "sword," has now attained to something like its final form, but the teeth, it will be noticed, have disappeared.

These three stages represent as many successive adult phases in the history of the evolution of the sword-fishes of to-day. What part the head-spines played in the past history of the race we cannot say, nor can any reason be assigned for their disappearance. The great dorsal fin of the "Sail-fish,"



SHOWING THE HUGE DORSAL FIN, WHICH IS WITHDRAWN INTO A GROOVE FOR FAST SWIMMING: A BANNER-FISH (OR SAIL-FISH) CAUGHT OFF THE COCOS ISLANDS.

"The 'Banner' or 'Sail-fish,' one of the Sword-fishes, is remarkable for the great size of the dorsal fin. The fish having passed its prime, it is said, the fin decreases in size. But more probably the differences presented in this matter of size are due to individual variation rather than to age."

Photograph by R. Cardwell.

A NEW EXAMPLE OF PREHISTORIC ART: THE STALLION OF NIAUX.



SHOWING (ON THE RIGHT) THE LOW VAULT THROUGH WHICH HE PASSED:
M. MANDEMENT ON HIS RAFT EXPLORING THE CAVE OF NIAUX.



"A MASTERPIECE" OF PREHISTORIC ART: THE NEWLY DISCOVERED FIGURE
OF A BEARDED CELTIC STALLION ON THE CAVE WALL AT NIAUX, AN
IMPORTANT PREHISTORIC SITE IN FRANCE.



RECENTLY DISCOVERED BY M. MANDEMENT, WHO NAMED IT THE "SALLE
CARTAILHAC": A HALL (487 FT. LONG AND 65 FT. HIGH) IN THE CAVE
OF NIAUX, WITH STALACTITES AND STALAGMITES.



SHOWING SILHOUETTES OF BISONS DRAWN BY PREHISTORIC ARTISTS (ON THE ROCK WALL TOWARDS THE LEFT BACKGROUND): PART OF THE GREAT ROTUNDA
IN THE CAVE OF NIAUX, WHERE THE FIGURE OF THE BEARDED HORSE (HERE ILLUSTRATED) WAS RECENTLY DISCOVERED.

"The grotto of Niaux, near Tarascon-sur-Ariège," writes M. Forbin, "is one of the most important prehistoric sites of France and indeed of Europe. The bison of Altamira (in the Spanish Pyrenees) are finer in colouring, but the Niaux drawings remain unrivalled for beauty of line. Our readers will agree to this when they see the horse discovered recently (January 6, 1925) by M. Mandement in the large cavern of which we give a photograph. The head of this little bearded horse (of the so-called Celtic race, which abounded in France during the Stone Age and has survived here and in Great Britain) is a masterpiece. Representations of horses are frequent at Niaux, as in other French caverns, and some are superior

in representing the proportions of the body. But none of them shows so lifelike a face; it is the portrait of a quivering stallion who stretches his head towards the object of his desire, with ears bent forward and nostrils dilated by neighing. The fore-quarters are barely sketched in. M. Mandement, in his film of 'Art in Prehistoric France,' has reproduced this fine work. Like M. Carteret, he was not satisfied by merely filming the parts of the grotto which were already known, but passed under a very low vault, beyond which there was a lake, and discovered at the end of a narrow tunnel, about 49 ft. long, a grotto, ornamented with stalactites and stalagmites, which he named the Salle Cartailhac."

GORILLAS THAT TERRORISE A COUNTRYSIDE: A NEW AND PROLIFIC SUB-SPECIES FOUND IN THE EASTERN CONGO.

By T. Alexander Barns, F.R.G.S., F.Z.S., F.E.S., the well-known Explorer and Naturalist, Author of "Across the Great Crater-Land to the Congo," "The Wonderland of the Eastern Congo," "Tales of the Ivory Trade," etc.

THE great discovery in Bechuanaland of the *Australopithecus*, as it has been called (so remarkably reconstructed, illustrated, and described in your number of Feb. 14 last), which has given such prominence to the abiding question of human ancestry, has led me to write these short notes on my recent expedition to Lake Kivu in search of a new species of gorilla that report said existed there. Several interests were combined with the venture, the principal amongst them being that of the Field Museum of Chicago, and I had the advantage of the co-operation of Mr. Edmund Heller, the famous American naturalist who accompanied the late

Our introduction to the first band of these gorillas was rather a curious one. It happened that the day after our arrival at the Utu, Collins and myself had located the animals in a thick patch of old native garden overgrown with creepers and tangled foliage, and were carefully stalking them on hands and knees when we heard a loud, rumbling noise, and the earth started to shake and rock beneath us. We realised, of course, that we were experiencing an earthquake of exceptional violence, which was followed at a short interval by a prolonged report from a clear sky. This shook up the gorillas to such an extent that they went off stamping and screaming, apparently thoroughly frightened, and spoiling our day's sport.

The securing of the dangerous old male gorilla which I have already mentioned is worth a short description. Collins and Renaud, two of our party, were on this occasion out together, and had the luck to bag the animal in a deep ravine, which was, however, so thickly overgrown with brushwood and creepers that it proved to be a task of no little difficulty and danger. Gorillas, in my experience, are not unusually dangerous animals to hunt; but this one must have been a very cantankerous old male, and the chase contained all the elements of danger that the most hardened big-game hunter could well wish for, rather altering one's ideas of this

special knowledge of the Eastern Congo gorilla, it may be said that its food consists, apart from bamboo shoots, entirely of herbage—docks, sorrel, hemlocks, and so on—although honey may form part of the menu. He does not grub for roots, neither does he eat fruit as a general rule. Report says that the West African species is to a certain extent carnivorous, as it has the habit of catching and eating young rats and birds. This monster ape seldom climbs trees, his hands, but especially his feet, not being formed for this purpose. He can, however, walk over a bamboo forest as if it were an aerial meadow—a curious feat. This effect is given when the hunter looks out from some high vantage-point, such as a tree or mountain side, across a flat sea of waving bamboo tops in search of his quarry. If he is lucky, he will see bobbing black heads and huge arms stretching out amidst the greenery.

A solitary male or "old man" gorilla may often be found alone, having been beaten in a fight and driven off by a younger and stronger rival; but more often than not gorillas go about in small family parties of six or eight. The father and mother gorilla only will then make "nests" for themselves on the ground, whilst the others—youngsters of different ages—huddle around them to keep warm, the youngest of all sitting close to its mother's breast. I have never seen more than one fully adult male in a troop; but what appeared to be several fully grown females were usually present.

The gorilla, shunning observation at all times, is of a silent, morose, and even phlegmatic disposition. He seldom utters a sound unless thoroughly alarmed, and then his screaming roar is quite terrifying. When interested and curious, he gives a loud whine like a dog, following this by a resonant "clopping" made by beating his closed hand on his bare chest. Apart from using this beating of the chest to frighten away an intruder, the gorilla seems to employ it both as a danger signal and as a means of indicating his whereabouts to his companions. I have never heard these apes utter a sound at night, and not often in the day, by which I judge they are not quarrelsome, the opposite to chimpanzees and baboons.

The eyes of the younger gorillas have a yellow iris. These younger ones have also very little sense of danger. I have, for instance, watched a group of them for fully half a minute, at a distance of only a few yards, before they turned and ran away to their parents farther off. The whole troop never went far when alarmed, or even



WHERE THE MEN ARE DANDIES AND PREFER FIGHTING TO WORK: A MONGHALIMA VILLAGE ON THE ARUWIMI, IN THE EASTERN CONGO, WITH HUTS UNIQUE IN AFRICA.

"These curious huts, which look, in the distance, like a row of candle-extinguishers, are unique in the whole of Africa. The natives themselves are a truculent lot of people who refuse to do any work—the men spending most of their time in fighting amongst themselves, or in 'getting themselves up,' as they are great dandies and dress their hair and paint themselves daily."

Theodore Roosevelt on his big trip to East Africa, as well as Mr. A. M. Collins, another representative of the same museum.

We reached Lake Kivu by way of Dar-es-Salaam to Lake Tanganyika, and thence northward along the Rusizi Valley. After reaching the northern end of Kivu, we struck west through the great mountain ranges of the Masisi District to a remote Belgian outpost called Walikali on the Lowa River. I passed this place during my expedition of 1922, and saw a gorilla skull there; but this only verified the reports that were current about there being gorillas in this district, and did nothing to identify the species. What are now known as the Kivu gorillas—the highland thick-coated species—are to be found on the high bamboo-covered ranges that enclose the north-western shore of Lake Tanganyika as far south as Baraka on the Burton Gulf, and we could have hunted and obtained specimens there; but the fact that these great apes were reported to exist two days' journey to the south of Walikali, and might prove to be an intermediate species between the highland form (*gorilla beringei*), and the lowland West Coast species (*gorilla gorilla*) attracted us, so we decided to make the latter place the first centre from which to start our work of collecting.

Up to the time of our visit no specimen of these gorillas had ever been obtained by anybody, and the species remained unidentified. Then, again, apart from the gorillas, this West Kivu region held out other attractions, for the Watembo who inhabit it are amongst some of the most interesting tribes in Equatorial Africa; but few, if any, explorers had ever penetrated the recesses of this unknown land.

Obtaining porters and guides from Walikali, and having collected all the information we could about the country ahead, we struck south from Walikali, and on the third day reached the Utu River, or the "Gorilla Valley," as local tradition calls it.

We found gorillas in immense numbers there, and the natives not only going in fear of their lives, but, in places, very short of food, owing to the depredations of these animals in their plantations. It appeared that two or three bands of these apes preyed on every village, and the very old male that was eventually shot by us had taken up his quarters directly on the main path to the village in which we made our camp, and literally held the entire countryside at his mercy.

ape as a sporting adversary. At any rate, he gave my two friends all they wanted in the way of excitement, for one afternoon at least, for he seemed determined to chase out the intruders from his stronghold and, at the last, was shot in the head not three paces away in the act of bringing home a last rush. I give the animal's measurements, which were as follows: Height, from heel of foot to crown of head, 66½ in.; span of arms, 92 in.; chest, 63 in.; from root of tail to top of head, 43½ in.; barrel, 68 in.; thigh, 26½ in.; length of arm, 43 in.; fore-arm, 17½ in.; biceps, 17½ in.; foot, 12½ in. long; and weight, 350 lb.

On examination of this adult animal, Heller and I came to the conclusion that we had before us an intermediate race between the Kivu gorilla of the Rift Valley and the lowland West African species; but, although their habitat extends westward right down to the Congo River itself, as far as we could ascertain this new subspecies does not intermingle with the West African race, for there is a huge stretch of country between of 800 miles or more, in which no gorillas are found.

As regards his food, the gorilla is very conservative, and never so happy as when in his favourite haunt—a forest of bamboos—munching the succulent ground shoots, or climbing over the bamboo stems, upon which he is in the habit of making a platform to take a sun-bath. Speaking from a



PECULIAR FOR THE ABSENCE OF THE USUAL ROUND HUTS AMONG SUCH VARIETY OF SHAPES: A BAKUMU VILLAGE IN THE ITURI FOREST, BELGIAN CONGO.

"It is interesting to note the various styles of houses, but it will be seen there are no round ones as are usually met with in African villages. The forest natives are of a sociable disposition, and usually live in large communities. The Belgian officials foster this tendency, as it makes the collection of taxes a more easy task than if the villages were spread about over such a vast extent of forest."

Copyright Photographs by T. Alexander Barns.

when fired at. Neither their sense of smell nor their sight seems strongly developed. As regards longevity, I believe that gorillas, being free from molestation, famine, or disease, live to a much greater age than man.

A NEW SUB-SPECIES OF GORILLA FOUND: A FIGHTING MONSTER SHOT.

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MEASURING 62 INCHES ROUND THE CHEST: ONE OF THE LARGEST GORILLAS EVER BAGGED IN THE KIVU DISTRICT OF THE EASTERN CONGO, IN DENSE FORESTS WEST OF THE LAKE.



SHOWING THE PROGNATHOUS JAW AND THE VERY PROMINENT EYEBROW RIDGE: A PHOTOGRAPH OF A FEMALE CHIMPANZEE SHOWN IN PROFILE.



MAN AND MONKEYS PHOTOGRAPHED TOGETHER IN A REMARKABLE GROUP: MR. RENAUD (COLLECTOR FOR MR. T. ALEXANDER BARNS) NURSING JOSEPH, A TAME CHIMPANZEE, BESIDE A DEAD GIANT GORILLA SHOT FOR THE FIELD MUSEUM OF CHICAGO IN A NEW REGION WHERE THE ANIMALS WERE SWARMING.

During the recent expedition described in his article on the opposite page, Mr. T. Alexander Barns, the well-known explorer and naturalist, and his party penetrated the unknown western region of Kivu in search of a new species of gorilla intermediate between the East and West African forms. Two specimens of this new sub-species were obtained and the range of the gorillas and chimpanzees in this part of Africa definitely determined. It was

found that gorillas exist in great numbers in this district, and the expedition has definitely proved that there is no possibility of the extermination of this interesting ape. The measurements of one of the big gorillas bagged are given in his article, which describes the exciting chase that ended in its being shot at three paces' range while charging. Previous photographs of gorillas by Mr. Barns appeared in our issues of Feb. 18, 1922, and Sept. 18, 1920.

CICATRICES; REMOVED EYELASHES; PIERCED LIPS: AFRICAN FASHIONS.

PHOTOGRAPHS BY T. ALEXANDER BARNES, F.R.G.S., F.Z.S. ONE SUPPLIED BY SPECIAL PRESS.



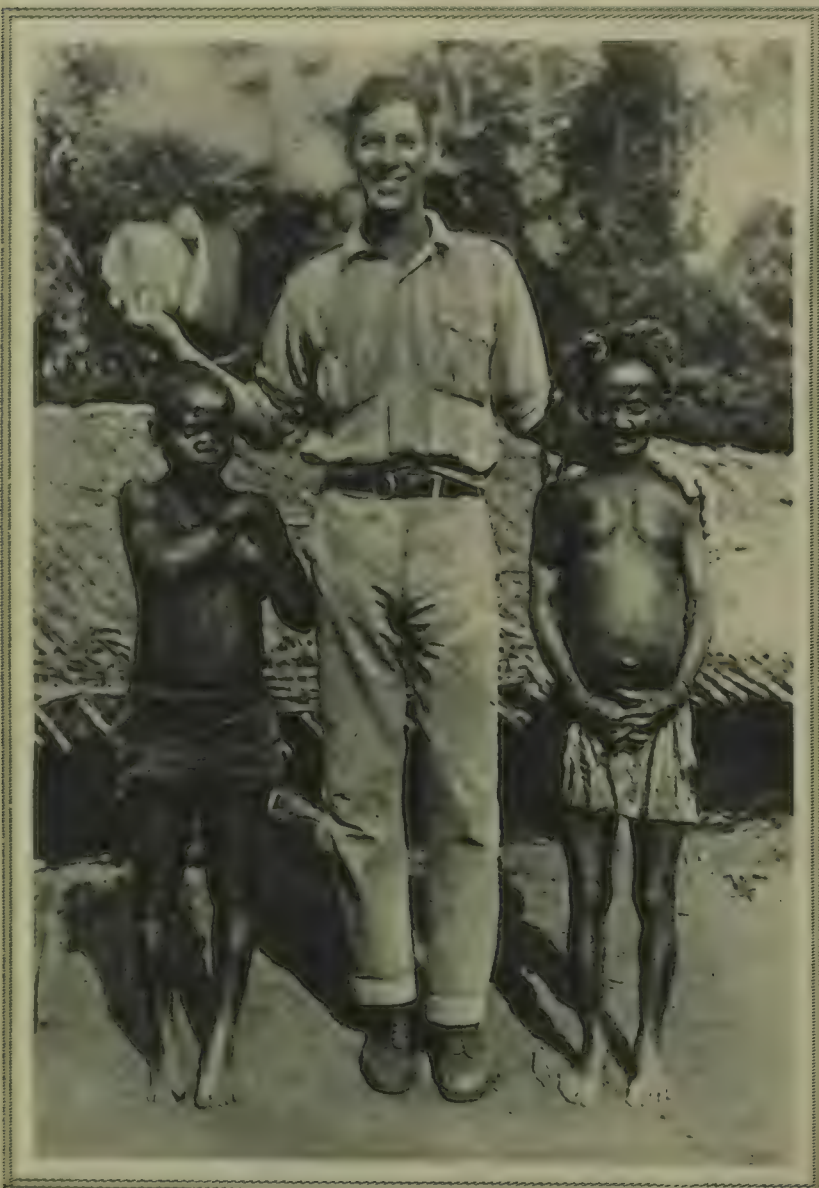
WEARING CHARMS OF LEOPARD'S TEETH AND CLAWS, AND A HAT THAT SET THE FASHION: AN AFRICAN BELLE.



THE BEAUTY OF THE BACK ACCORDING TO NATIVE TASTE IN THE BELGIAN CONGO: A CICATRISED PATTERN MADE BY CHARCOAL RUBBED INTO KNIFE-CUTS.



WITH EYELASHES REMOVED, A NOSE-ORNAMENT, AND ONLY ONE EAR-RING: A MUKANA MAIDEN FROM THE KIVU MOUNTAINS.



THE LITTLE PEOPLE OF THE CONGO FORESTS: TWO WAMBUTTI PIGMIES—FATHER AND DAUGHTER—WITH MR. RENAUD, THE COLLECTOR, WHO ACCOMPANIED MR. BARNES ON HIS AFRICAN EXPEDITION.



WITH BOTH LIPS PIERCED BY LITTLE HOLES: A PIGMY WOMAN OF THE CONGO FORESTS.



WITH BULGING FOREHEAD, CURIOUS EYES, AND NO EYELASHES: A MUTEMBO WOMAN FROM HILLS WEST OF LAKE KIVU.



OF A FRIENDLY RACE OF SMALL PEOPLE WHO DID THE WORK OF THE EXPEDITION FOR SEVERAL WEEKS AFTER THE OTHER NATIVE PORTERS DESERTED: WAMBUTTI PIGMIES—FATHER AND DAUGHTER—IN PROFILE.

These interesting photographs of little-known African types were taken by Mr. T. Alexander Barnes on the expedition described in his article on gorillas on page 444. Mrs. Barnes and another lady, Miss Steele, were members of the party, which also included Mr. Edmund Heller and Mr. A. M. Collins, of Philadelphia. The flora and fauna of the Great Rift Valley from Lake Tanganyika to Lake Albert were given special attention and study, resulting in a large and interesting collection being amassed. Eventually Mr. Barnes left the other members of the

expedition on the Congo-Uganda frontier, and, setting out accompanied only by his native followers, crossed the Congo basin by way of the Ituri and Aruwimi Rivers to the West Coast of Africa, traversing 2000 miles of country, and spending some time in the French Cameroons. Mr. Barnes is, at present, engaged in planning an unusual series of escorted Central African tours, the first of which will cross Africa from Dar-es-Salaam to Boma, and a second will take in Lake Kivu and the Eastern Congo.

SIMPLE FASHIONS WELCOME THE SPRING SUNSHINE.

PHOTOGRAPHS BY BASSANO AND ELWIN NEAME.



A fantaisie of ospreys decorates the crown of this distinctive hat of beige velour, from Dickins and Jones, Regent Street, W.



Ballibuntal straw, trimmed with a gay feather mount, expresses this becoming little hat, which hails from the salons of Dickins and Jones.



A perfectly tailored coat and skirt of fine West of England covert cloth, built by Burberry, in the Haymarket, S.W.



The fashionable three-piece suit above is carried out in oatmeal tweed woven with a coloured stripe. It may be studied at Harvey Nichols, Knightsbridge, S.W.

Tweed suiting in a light fawn nuance makes this well-cut coat for the spring, sponsored by Debenham and Freebody, Wigmore Street, W.

Spring Fashions

Secrets of the Dress Parades.

Daily mannequin parades have been the centre of interest during the past few weeks, each following the other so fast that it is difficult to find a moment's leisure in which to recapitulate impressions. The rumours of severely boyish fashions matching closely cropped heads seem

Two delightful large-brimmed hats from Gorrings, Buckingham Palace Road, S.W. The one above has the crown of black pedal straw, and the brim of satin, decorated with a posy of French flowers; and the other is expressed in pedal straw and georgette, adorned with a striking flower and long tubing.

to have proved false, for the new frocks and wraps plead guilty to a distinctly feminine atmosphere, created by snowy jabots and ruffles of organdie and lace worn with even the simplest tailleur, while circular flounces add a frivolous note to the front of many short skirts. For skirts are undeniably short—barely reaching below the knees. The three-piece suit is, of course, the *pièce-de-résistance* of every collection. The coat may be carried out in

black Ottoman silk lined with crêpe-de-Chine in the new "bois de rose" nuance—a light beige slightly flushed like the lining of a pink mushroom—while the frock comprises a long tunic of the latter material over an underskirt of the black; or the entire suit may be built in oatmeal kasha faced with scarlet leather or dull-brown suède.

Chiffons and Embroideries.

In complete harmony with the fresh atmosphere of spring, the evening frocks are charming, unsophisticated affairs carried out in printed chiffon in the gayest of colourings. Many-hued anemones on a dark background and posies of delicately tinted wild flowers on a white one are favourite patterns, and the frocks themselves are ornamented only by flying pennons of the same material, or by plissé flounces introduced in the front of the skirt. In afternoon frocks the materials are more sober, but they are richly embroidered. The latest embroidery is a very effective variation which looks like old lace. By way of contrast, a few tunic frocks rely on the underskirt for decoration. For instance, a long straight tunic of beige repp is completed with an underskirt of painted [kid matching the cuffs and collar; and a striking model in blue and scarlet georgette falls, tunic fashion, on a deep hem of monkey fur.

Traces of a Higher Waistline.

In several of the models, particularly those designed by Jean Patou, can be discerned a tendency to bring back the higher waistline. These frocks are simple little affairs of crêpe-de-Chine, usually completed with demure collars, jabots, and cuffs of organdie, and wide belts at the normal waistline. The effect is surprisingly youthful, and—who knows?—perhaps the autumn modes will be influenced by this daring departure from the accepted silhouette.

The Coming Vogue for Picture Hats.

Many women will rejoice to hear that large, shady hats have been created to greet the summer sunshine. After all, there is nothing more becoming than a wide-brimmed hat, and pictured on this page are two delightful models from Gorrings, Buckingham Palace Road, S.W. The one on the left has a crown of tan pedal straw and a brim of georgette decorated with a large flower, and the other is in black pedal straw and satin. There are many charming variations to be seen in these salons, carried out in crinoline and bangkok in every colour of the rainbow. Several are trimmed with large poppies made of ostrich feathers. Bangkoks swathed with shaded crêpe-de-Chine range from 30s. upwards, and picot pedal straw hats from 14s. 9d., in a diversity of shapes and colours.

Spring Hats for the Kiddies.

In the sphere of children's hats Gorrings enjoy an enviable reputation, and already there are to be seen captivating models for spring and summer. There are shady straw hats in lovely water-colour dyes which are absolutely fast, and picturesque little cloche shapes with quartered crowns of alternately straw and pleated georgette. Mushroom felts in art shades of forget-me-not blue and apple-green can be obtained for 18s. 11d., and useful hats in shiny ribbon for 12s. 9d., available in no fewer than eighteen different shades. It must be noted that every size and head fitting is obtainable.

Evening Frocks for 6½ Guineas.

There is a wonderful collection of dinner, dance, and theatre frocks to be secured for 6½ guineas each in the Inexpensive Frock Department at Harrods, Knightsbridge, S.W. One of the many attractive models is pictured on the left. It is carried out in vieux-rose marocain embroidered with gold and opalescent beads. There are others in georgette, crêpe-de-Chine, satin, and brocade in every colour of the rainbow, enhanced with beautiful embroideries, lace, and bead trimmings. Coat-frocks, too, in repp and the many variations of kasha can be



Rose georgette, fashioned with groups of tiny pleats and soft draperies of tinsel lace, expresses this delightful tea-gown from Marshall and Snelgrove's, Oxford Street, W.

obtained for the same price. Briefly, everyone who is in search of distinctive yet inexpensive frocks for the spring wardrobe should visit this salon without delay.

Tea-Gowns and Boudoir Wraps.

The tea-gown has developed into an indispensable item of the wardrobe, and sketched on this page is an enchanting affair in vieux-rose georgette and lace outlined with gold. It hails from Marshall and Snelgrove, Oxford Street, W. A tea-frock carried out in metal brocade with a flaring skirt in front and a straight back can be obtained for £5 19s. 6d.; and 98s. 6d. is the price of another model of crêpe-de-Chine, plain and plissé, boasting two pockets with quaint medallions embroidered on each. And the modest

[Continued overleaf.



A graceful evening frock in vieux-rose marocain, the belt and petalled tunic being exquisitely embroidered in gold and opalescent beads. It hails from the Inexpensive Frock Department at Harrods, Knightsbridge, S.W.



Justly proud of their new spring outfits from Walpole Bros., 89, New Bond Street, W., are these sturdy little people. The small maiden is wearing a frock of embroidered green Harris linen, and her brother's suit is of biscuit wool striped with orange.

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“BLACK & WHITE” has a world-wide reputation
based on unvarying high quality.

JAMES BUCHANAN & CO., LTD., 26, HOLBORN, LONDON, E.C. 1.

(Continued.)

sum of 59s. 6d. will secure another of the same genre with long or short sleeves. These models are obtainable in every lovely colour, and can be made in large sizes for one guinea extra. From tea-frocks to boudoir and dressing-gowns is a short step, and no one must



A feather-weight fur felt in a new and becoming shape from the salons of D. H. Evans, Oxford Street, W.

miss those in the adjoining salon. Travelling dressing-gowns in shimmering woolback satin are obtainable for 49s. 6d., and others in zenana trimmed with swansdown are 98s. 6d. Kimonos of black satin decorated with French embroideries in exquisite colourings range from 8½ guineas, and pretty little matinée jackets in crêpe-de-Chine and swansdown are available for 39s. 6d., or for 35s. 9d. in soft lace wool striped in rainbow colourings.

Outfits for Tiny Tots.

Everything for the wardrobe of small denizens of the nursery is to be found at Walpole Brothers, 89, New Bond Street, W.; 108, Kensington High Street, W.; and 175, Sloane Street, S.W., who are responsible for the frock and woolies on page 448. The first, built of embroidered Harris linen, costs 33s. 9d.; and the second,

hand-knitted in biscuit wool striped with orange, is 23s. 9d. Cosy outdoor sets in wool, comprising coat, cap, and leggings, range from 37s. 11d.; while for special occasions there are cream coats and hats in serge or crêpe-de-Chine at all prices. For indoor wear there are hair-cord smocks with collars of coloured Harris linen available from 15s. 11d., and from 29s. 9d. in crêpe-de-Chine; while short frocks for babies in organdie muslin trimmed with real lace can be obtained from 29s. 6d. upwards. A brochure giving further particulars will be sent free on request.

Woolies from Scotland.

Real Shetland tweed from the far-off islands in the North expresses the perfectly tailored coat frock pictured on the left. It hails from the salons of the Shetland Industries, 92, George Street, Baker Street, W., where are jumpers, frocks, and woolies of every description straight from Scotland. The frock may be secured for 8½ guineas, and coats and skirts in new Scotch tweeds can be made to measure for this sum. Then there are polo sweaters in Shetland wool,

Straight from Scotland comes the soft Shetland plaid tweed which has been used to fashion this well-tailored coat-frock. It may be studied at the Shetland Industries, 92, George Street, Baker Street, W.

bordered with Fair Isle patterns, and fashioned with adaptable collars, available for 35s., while plain ones are only 25s., and a knitted three-piece suit,

comprising a polo jumper, skirt, and jersey coat, is obtainable for 4 guineas the jumper and skirt, and 52s. 6d. the coat. Golfers will rejoice in fleecy sets of scarf, cap, and gloves to match, carried out in Shetland wool with Fair Isle borders; and comfortable rug coats, beautifully warm and light, are ideal travelling wraps. They may be secured for 7½ guineas. Underclothes, kiddies' outfits—everything, in short, that can possibly be made of Shetland wool or Scotch tweed—can be found in these salons; and to those who are unable to pay a personal visit, an illustrated catalogue will be sent gratis and post free to all who mention the name of this paper.

Hats for All Occasions. At this time of the year everyone is buying hats, and an infinite choice of new models is always to be found at D. H. Evans's, Oxford Street, W., who are responsible for the two pictured here. The one on the left has the crown of black corded silk and the brim and quills of gilt kid. The same



Fine lawn in the new sea blue, trimmed with coffee-coloured lace, pleated and hand-embroidered, expresses these pretty cami-knickers, which are sponsored by Robinson and Cleaver, Regent Street, W.

shape trimmed with patterned kid in shades of blue and white can be obtained for 59s. 6d. It must be noted that special attention is given to large fittings, which are apt to be neglected in these shingled days. Sketched on the right is a new featherweight fur felt obtainable for 21s. 9d. It is available in all neutral shades, and diminutive mushroom felts in all colours are only 14s. 11d. As the days grow lighter, small straw hats will blossom everywhere, and in these salons trimmed models can be obtained from 12s. 11d. upwards, while real bangkoks in lovely colours are from 32s. 6d., swathed with printed crêpe-de-Chine.

Fascinating Lingerie.

All who are in search of pretty lingerie at pleasantly inexpensive prices must wend their way to Robinson and Cleaver's, Regent Street, W., who are responsible for the fascinating cami-knickers pictured above. They are fashioned of fine hand-embroidered lawn in the new sea-blue, trimmed with coffee-coloured lace, and can be secured for 17s. 11d. There are others in scalloped embroidered schappe, available for 13s. 11d., with nighties to match costing 16s. 11d., while cami-knickers of crêpe-de-Chine, panelled with lace, are 22s. 9d. For those who desire pyjamas, there are suits in satin-striped cotton to be secured for 12s. 11d., in either the coat or jumper style. With summer and summer frocks within measurable distance, it must be noted that useful Princess petticoats,

not too thin, in tarantulle, can be secured for 8s. 6d., and others in hand-embroidered lawn and lace are 15s. 11d. A diversity of pretty boudoir caps can always be seen in these salons, including several specially designed for shingled heads.



A brim of gilt kid forming quills at each side completes this charming little hat of black corded silk, which must be placed to the credit of D. H. Evans.

Sports Outfits for the Spring.

Golf and motoring enthusiasts will delight in the outfit of soft leather pictured below, which has been built by Gamages, Holborn, E.C. It will enjoy a splendidly long life, and is wind-proof. The jumper and skirt may be purchased separately at 5 guineas each, in many effective colours, including orange and scarlet. Three-piece knitted suits are another practical innovation, comprising a pull-over jumper and skirt, and a coat to slip on after the game. In many-coloured wool-bouclette, the price is 5 guineas complete. Simple tailored suits in wool can be obtained from 4 guineas upwards. The polo sweater is, of course, an inevitable item of the sports wardrobe, and at Gamages they may be obtained for 14s. 9d. complete with two pockets, and for 25s.



Destined for sports and country wear is this simple suit of soft orange suede designed and carried out by Gamages, Holborn, E.C.

patterned all over in Egyptian designs and colourings. And the latest variation, costing 45s., is an attractive affair fashioned in silk-and-wool jacquard.



The Family Beverage for Health and Vigour

At every breakfast table "Ovaltine" should be the daily beverage. It ensures health for every member of the family.

No other beverage is so rich in health-giving nutriment, so delicious in taste, so easy of digestion.

Think of its constituents! The creamiest of milk from England's richest pastures, the finest malted barley, fresh eggs, and a cocoa flavouring. These are Nature's most nourishing foods.

Throughout the world "Ovaltine" stands supreme as the most nourishing and health-giving food beverage. It is used in all leading hospitals, nursing homes and sanatoria. By highly scientific physiological tests, and also by long practical experience,

it has been proved to contain all the vital nutritive elements of a complete and perfect food.

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Introduce "Ovaltine" into your home as the daily beverage instead of tea or coffee. Its delicious flavour makes it popular with young and old.

'OVALTINE' RUSKS

More appetising, easily digested and much more nourishing than ordinary rusks or biscuits.

Price 1/6 and 2/6 per tin.

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TONIC FOOD BEVERAGE

Builds-up Brain, Nerve and Body

Sold by all Chemists throughout the British Empire.
Prices in Great Britain 1/6, 2/6 and 4/6 per tin.

'OVALTINE' CHOCOLATE

Children — and adults, too—will enjoy this most delicious and very nourishing food-sweet.

Price 8d. and 1/3 per packet.

RADIO NOTES.

HOW soon shall we be able to see by radio? Many scientists in various parts of the world are conducting experiments with the object of making television practicable. Already photographs have been transmitted and received by radio; but that feat has been improved upon by Mr. J. L. Baird, a Scotsman, who has demonstrated in London recently the transmission of animate objects on somewhat similar principles to the broadcasting of sounds.

In his recent experiments, the transmission was from one room to another; but as the sending and receiving instruments were entirely separate, with transmission entirely by radio, longer ranges may be possible with radio waves of greater power.

The instruments are rough and purely experimental at present, but they have demonstrated the possibility of actually seeing the representation of a living object by radio. The human face appears only as a blurred white oval with dark patches for the eyes and mouth; but it is possible to note, on the ground-glass screen of the receiver, the effect of eye-winking and opening the mouth by the person at the transmitting end. Most of the apparatus has been constructed of makeshift materials—improvised wireless gear not really suitable for the purpose, and even a number of lenses from bicycle lamps. The next stage in development of the system will be the construction of properly built instruments to overcome the flickering indistinctness and lack of detail inherent in the experimental receiving machine.

In the Baird system of television, light is projected on to a sensitive cell through a system of lenses fitted to a disc which revolves at five hundred revolutions per minute. The light next becomes interrupted by passing through a serrated disc turning five thousand revolutions per minute, and then falls on a colloidal cell invented by Mr. Baird, and is converted into a current of varying intensity. This pulsating current is then transmitted through space to the receiving station, where it is amplified for controlling a lamp whose light, passing through the lenses of another revolving disc, impinges upon a ground-glass screen on which the image is reproduced by a series



A WORLD-FAMOUS SINGER HEARD BY RADIO:
MME. LUISA TETRAZZINI.

Mme. Tetrazzini, who made a special journey from Italy to London so that her wonderful voice might be heard by radio in millions of British homes, is herself an enthusiastic radio listener. Our photograph was taken during her visit to London this week, and shows the famous singer listening-in prior to her performance, which was arranged for Tuesday last, from 2 LO.—[Photograph by Central News.]

of fine strips of varying shades. However crude the results of the present experiments may seem, it must not be forgotten that the early experiments in wireless signalling were of a very simple nature, notably that of Hertz, who discovered that an electric spark discharged at one end of a room caused his "resonator" to respond at the other end.

Tuesday of this week will be memorable in broadcast history as the occasion on which it was arranged for Mme. Luisa Tetrazzini, the famous operatic vocalist, to sing from the London Broadcasting Station for simultaneous reception all over the country. Mme. Tetrazzini is an enthusiastic radio listener, and has had a Burndept receiving apparatus for over a year. Also of notable interest this week was the first performance in England of the Musical Miracle Play, "The Pilgrim's Progress," relayed from the Royal Opera House, Covent Garden. It was performed for the first time in 1918 at Cincinnati, U.S.A., and was composed by Dr. Edgar Stillman Kelley. To-morrow, Sunday, March 15, M. Paderewski will give a piano-forte recital for British radio listeners from 9 to 10.30 p.m.

Considering the large number of broadcast receiving instruments now sold especially for use as portable sets, it is somewhat perturbing to find the following paragraph included in an official letter from the General Post Office in regard to the taking out of a new receiving license. It reads: "Where a portable station is used, in addition to a fixed station, a second license is necessary." The fee is not mentioned, but presumably another license costing ten shillings is inferred. But printed on the back of the latest form of receiving license is the note: "Any permanent change of address must be promptly communicated to the Head Postmaster of the district in which the station is situated. Notice of a temporary change is not required."

It would seem that if a listener has only one receiving-set, and takes it temporarily to a friend's house, either close by or even a hundred miles away, then the permanent residence, minus a receiving-set, can no longer be a "station"; therefore, the set becomes a "portable station"; but the owner is safeguarded by the fact that "Notice of a temporary change (of address) is not required." If, however, an owner possesses two sets, as is often the case, and, leaving one at home, takes the other for use elsewhere as a "portable station," he renders himself liable, possibly, to the holding of a second license—but only if the set left at home is "used" by members of his family, or anyone else left in the house.

IMPORTANT PICTURES BY OLD MASTERS

the property of

The Right Hon. The EARL OF DARNLEY

removed from Cobham Hall, Kent.



J. Jordaens. The Artist and his Wife.



Il Marescalco. Portrait of a Young Man.



Portrait of a Lady holding a flower.

which will be sold by auction by

Messrs. CHRISTIE, MANSON & WOODS,

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On FRIDAY, MAY 1st, 1925

Catalogues may be had (Illustrated 14 plates 7/6).

Tel.: Gerrard 5532.

On view three days preceding the Sale.



Tunbridge Wells: The Pantiles.

SPRINGTIME IN THE SUNNY SOUTH

ROYAL TUNBRIDGE WELLS, enshrined 'mid the charms of forest and weald, with glorious gorse-covered commons running right into the heart of the town, is a delightful inland resort, particularly for springtime or early summer holidays. Only 50 minutes from London, its accessibility and allurements make it as favourite and fashionable a resort now as in the days of the Stewarts. Tennis, golf, hunting, and rambles amid the beautiful hills and dales can be combined with the attractions of opera house, cinemas, balls, concerts, etc. Hotels are first-class and numerous.

Other favourite Sunny South resorts are:

BEXHILL & CODDEN BEECH : BOGNOR : BRIGHTON : EAST-BOURNE : HASTINGS & ST. LEONARDS : HOVE : LITTLEHAMPTON : SEAFORD : SOUTHSEA : WORTHING.

Guide Books obtainable of respective Town Clerks. For train services, fares, etc., apply Stations or Offices of Southern or L.M. & S. Rlys.



The "Sunny South Special" L.M.S. Railway Through Train runs every week-day from Liverpool, Manchester, Birmingham, etc., to the South Coast.

H. A. WALKER, General Manager.

NICE.

Astoria Hotel

Recent and modern construction. Every comfort, full South, large garden.

MODERATE TERMS. A. UHRING, Prop.

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YOU, too, can "look years younger" by the simple means of banishing your grey hair. 15 to 30 minutes is the time required to complete the transformation from greyness to glorious colour, guaranteed permanent and unchanging under all conditions.

The colour restored by INECTO to grey and faded hair is in every case a perfectly natural hair tint, and entirely free from that dull, dead-looking appearance which has remained inseparable from the use of crude hair "paints" and developers.

Not only does INECTO restore perfect colour in a manner absolutely undetectable, but it greatly improves the sheen, elasticity and general health of the hair, making it easy to dress.

Ask your hairdresser to tell you more about INECTO, or write for the interesting little book on Hair Recolouration (gratis and post free on request) which explains how you may use INECTO in the privacy of your own home.

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THE CHRONICLE OF THE CAR.

Co-operation
among British
Motor Manu-
facturers.

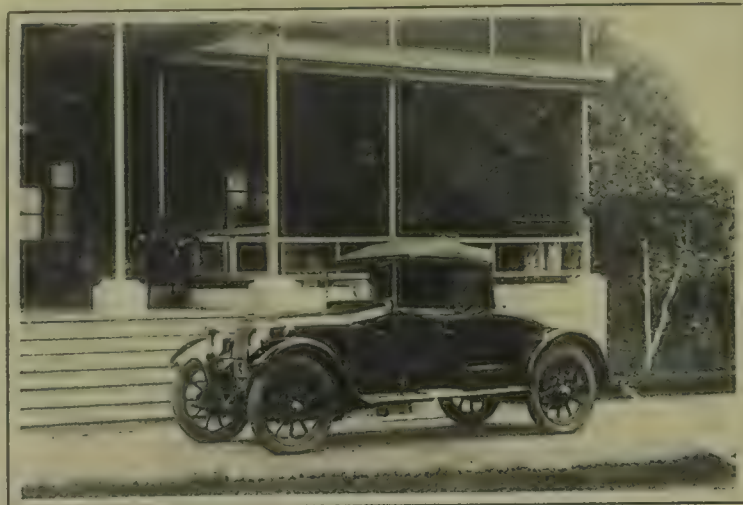
There was a time when the spirit of co-operation among British motor manufacturers was so little evident that men whose business it was to introduce accessories or components to British car-makers sometimes deliberately purchased foreign cars, so as not to upset possible clients by visiting them in a vehicle built by one of their British competitors. During the war, however, circumstances brought British motor manufacturers into much closer contact with one another, and this fact has had permanent results. For example, the industry was the first branch of engineering to form a Research Association under the scheme devised by the Government for the purpose of conducting scientific work, the results of which should be equally available to all the contributing firms. This attention to research is, no doubt, in part responsible for the high reputation that British motors hold to-day. The most recent example of co-operation in this industry is afforded

to buy any particular make of car, but, in any event, to "Buy British." The arguments that have been put before possible purchasers have been varied. Naturally, the fact that the very great majority of British manufacturers insist on maintaining a very high standard of quality has been emphasised. Nowadays prices are such that no one can deny the possibility of buying a British car that represents absolutely good value for money. Reliability follows on quality, and our system of taxation has been such as to encourage the use of highly efficient engines, with resultant economy in fuel. While British motors are not built solely for use on British roads, it is only natural that the home product should be thoroughly suitable for home conditions. Further, it is a convenience for the motorist to feel that the manufacturer is within a reasonable distance of him, and can

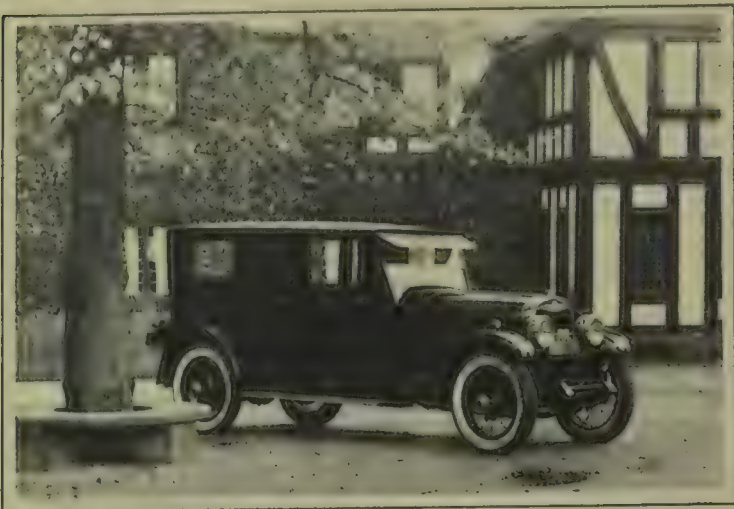
be called upon for personal service in the event of accident or the necessity for a periodical overhaul, and also for the prompt dispatch of spare parts. British coachwork and accessories are universally acknowledged to be of exceptionally high quality, and these facts, taken in conjunction with reliability and durability of the chassis, all contribute towards getting a good selling price for the old car when it is superseded by a newer model. Finally, the point is well emphasised that, in respect of the employment of British labour, every British citizen should do the right thing, if possible, and, in fact, benefits at least indirectly by so doing. Men who cannot find jobs cannot be allowed to starve. They must be supported either by being

given work or by some form of charity. The latter is demoralising, and certainly it constitutes a heavy drain on the taxpayer; and, while by no means every taxpayer

is a motorist, practically every motorist is certainly a taxpayer. Thus, if he helps to keep British workers employed by purchasing a British car, he is contributing his bit towards carrying out a practical policy which will relieve him and others from part



DOING GOOD SERVICE IN LAGOS: A 14-40-H.P. SUNBEAM OUTSIDE THE HOUSE OF ITS OWNER, MR. CRAMER BOSTOCK, AT EBUH MELLA.



IN A PICTURESQUE SETTING: AN EIGHT-CYLINDER LINCOLN SEVEN-PASSENGER LIMOUSINE AT THE OLD-WORLD VILLAGE OF WORSLEY.

by the campaign that British manufacturers have been conducting anonymously for several months past, not with a view to advising the British public

of the excessive burden of taxation. It is consistent with the dignity of a great British industry that the campaign briefly outlined above has not been made to embody any sort of attack on the competitors of the home industry. There has been no insinuation that, because a car is foreign, it is necessarily inferior, or that, if low-priced, it is necessarily of bad quality. The British manufacturers have contented themselves by stating their own case in an absolutely moderate manner, hoping thereby to encourage the more extensive purchase of British motors on their merits, to the advantage of all branches of the industry, and particularly of the workers, a very large proportion of whom are skilled, who are dependent upon the prosperity of this industry for reasonable comfort, and even for their bare livelihood.

Calthorpe Prices. I am informed that prices of Calthorpe cars have been revised as follows: four-seater, 12-20-h.p. reduced from £325 to £295; two-seater, 12-20-h.p. from £315 to £285; *(Continued overleaf.)*

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The Car of International Reputation

The 10/15 h.p. Model
"—sets a standard, and
is very rightly regarded
as one of the very best
of all small-engined cars
of the World."

Mr. W. WHITTALL, "Eve," Feb. 18, 1925.

Standard Equipment for touring cars and chassis includes: Electric Lighting Set and Starter, 5 Lamps, Clock, Speedometer, Spare Wheel and 5 Michelin Cable Tyres. Any type of coachwork supplied.

WARNING.

With every Fiat Car a full guarantee is issued by this Company. Every purchaser should obtain this guarantee and see that it bears the chassis and engine numbers of the machine purchased. The public is warned not to purchase a car without this guarantee.

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10/15 h.p.
Saloon
Model
£395

(Tax £11).

GRADUAL PAYMENTS
ARRANGED.

This model is a typical example of Fiat highest grade individuality linked with a value unprecedented in the annals of automobilism.

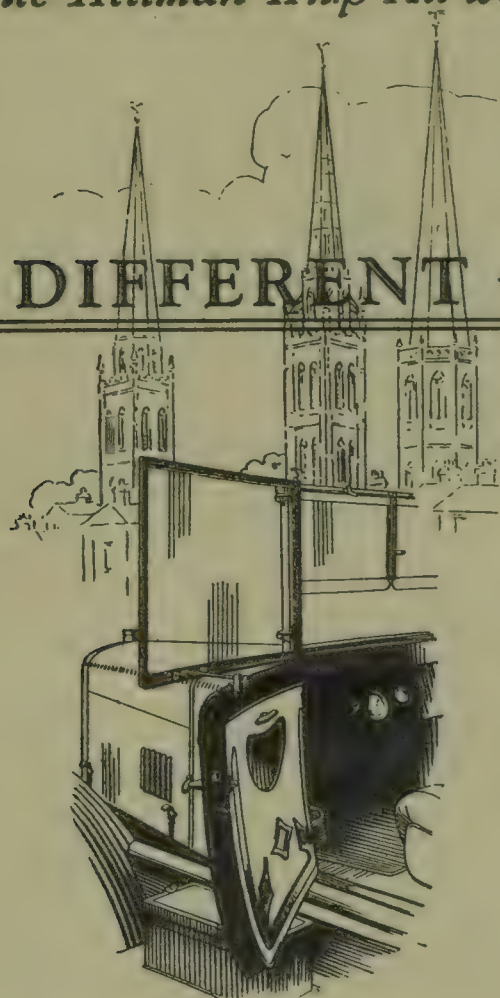
The coachwork is noteworthy for its sturdy construction, appointments and superior finish.

Upholstered in Bedford Cloth, inlaid cabinet work: All six windows lowered at will. Brake and gear levers right hand side of driver, four speeds forward and one reverse.

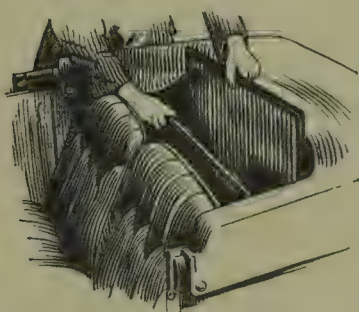
10/15 h.p. Models include:
Torpedo, £340; 2/3 Seater, £350.

The Hillman 11h.p All-weather Car

DIFFERENT • FROM • ALL • OTHER • CARS

*Rigid side-screens opening with the doors*

THE Hillman is "different" by reason of its originality and adaptability of all-weather equipment. It solves the eternal question "What type of car shall I have, open or closed?" The Hillman is both! Opening with the doors, the patent rigid side-screens in neat black metal frames fit flush with the body and remain rigid.

*Screens stored in a felt lined locker*

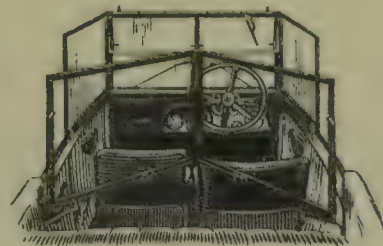
Rubber buffers at all points of contact with the hood absorb road shocks preventing rattle. The result is indistinguishable from a saloon, a closed car, wind and draught proof. When desired the two front screens may be extended outward on adjustable arms. To convert the Hillman into an open car is only a matter of moments. The hood folds back with the easy action of a roll-top desk, and the

side-screens may either remain or be stored away in a felt-lined locker behind the seats. When desired the two rear screens may be arranged as a V-shaped windscreen in the manner illustrated. Separate sliding seats deeply upholstered in best quality leather, provide a range

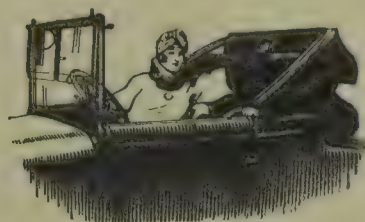
*Adjustable sliding seats*

of movement and a comfortable position suited to every type of motorist. Sliding smoothly backward and forward, they may be adjusted whilst remaining seated, simply by releasing a small lever in front of the seat. They may also be lifted right out for chassis inspection or picnicing. Quality of finish and completeness

of equipment are particularly noticeable. The polished walnut fascia board contains a clock, speedometer, dash lamp, oil pressure

*Side-screens adapted as a rear screen*

indicator, petrol gauge and electric starter. The electric horn operates from the centre of steering wheel.

*Easy as a roll-up desk*

The screen wiper, floor carpets and receptacles for parcels, gloves, etc., are all points of refinement.



Hillman

11 h.p. Hillman £320
Two/Three Seater,

11 h.p. Hillman £335
Four/Five Seater,

Dunlop Balloon Tyres are fitted as standard. May we send you our illustrated Catalogue? The HILLMAN MOTOR CAR CO. LTD., COVENTRY. London Showrooms: 143/149, Gt. Portland St., W.1

Whatever the weather the Hillman is right

(Continued.)

12-20-h.p. saloon from £425 to £395; four-seater, 10-20-h.p. from £235 to £215; two-seater, 10-20-h.p. from £235 to £200; 10-20-h.p. saloon from £285 to £275.

Suited the Car to the Driver.

There has recently been widely emphasised the advantages of the adjustable driving seat, whereby the tall driver, the man of average build, and the short man can all obtain equally comfortable positions relative to the control pedals and the steering wheel. The adjustable front seat is an unquestionable advantage, and one that is best appreciated by the individual who is an "outsize," so far as his build is concerned. Adjustable seats are not an innovation. Years ago the Sunbeam Company realised that a fixed seat was at best a compromise, as motorists are not all cast in the same mould, so one position could not be the best for all. Accordingly, they went carefully into this problem of seat position, as they have done with most problems of design and equipment, and evolved the adjustable front seat. Sunbeams were the first cars to be standardised with a driving seat which allowed of considerable lateral movement. All Sunbeam open cars, and also the saloon models, are fitted with front seats which give a movement of about six inches, and the seat can be moved as required without the driver or passenger leaving the car.

A London Theatre and Garage Map.

The Automobile Association has prepared a map showing the location of the London theatres, and garages convenient for motorists using their cars for theatre journeys, which will

enable the garage nearest to a given theatre to be quickly found. Accompanying the map is a booklet setting out the police regulations for preventing obstruction in the neighbourhood of theatres so far as they relate to private cars. Copies of the map and the booklet may be obtained by application to the secretary, The Automobile Association, Farnham House, New Coventry Street, London, W.1.

the country for the allocation of the necessary spaces. As a result of this sustained effort, 111 large towns and cities have motor vehicle parking arrangements, and, in addition, 44 towns have erected "Motor Park" signs supplied by the A.A., carrying the wording "Motor Parks Here." In Liverpool and Edinburgh respectively, 54 and 33 of these signs are provided. It should be noted by motorists that cars must not be parked for unreasonable periods—only for the duration of short shopping or business calls.

British Aero Engine's Achievement.

To ensure that an aero engine is absolutely reliable, the British Air Ministry has instituted a most searching test whenever a contract is placed for a quantity of engines for the use of the Royal Air Force. The test has to be carried out at nine-tenths of the rated power of the engine, and this test has now been increased to one of 100 hours' duration, followed by high-speed periods. The Napier aero engine has now carried out altogether over 742 hours' testing under these strenuous conditions, and all the time under the official supervision of the British Air Ministry. The latest test to be passed is that of 104 hours' duration; but, on this occasion, instead of taking the standard rating of 450-h.p., this engine was run on a rating of 470-h.p. For one hour the engine on its high-power test developed 494-b.h.p., whilst during the whole period of 100 hours, the petrol-consumption worked out at 527 pints per b.h.p. hour, and the oil-consumption at 101 pints per b.h.p. hour, which is getting very near to the ideal figures of consumption.

W. W.



THE EX-PREMIER EXPLORES JAMAICA IN A DODGE BROTHERS TOURING CAR: (L. TO R.) MR. BIRCH CRISP (THE BANKER), MR. J. KIEFFER, MR. RAMSAY MACDONALD, AND MR. J. CROOK, BESIDE THE CAR. Last January Mr. Ramsay Macdonald visited Jamaica, and this photograph of the ex-Premier was taken in Kingston, the capital town, just before he set out for an extended tour of the island in the Dodge Brothers touring car shown behind. Mr. Macdonald left little of Jamaica unexplored, travelling through practically 1000 miles of its delightful sub-tropical scenery during the fortnight he spent there. On his return he gave a glowing account of the beauties of the country, and also spoke highly of the car in which he rode, stressing particularly the combination of speed and comfort which it afforded throughout the tour.

Car Parks.

In view of the importance of adequate parking facilities for motorists, the Automobile Association, since the conclusion of the war, has been continuously in negotiation with the various authorities throughout

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given by a celebrated Swiss skin specialist who has treated over 6,000 men and women in London and abroad.

No more massage, Powder and Puff to hide your age. Every Man and Woman can have the face rejuvenated or an unsightly blemish removed or corrected by the most scientific discovery of our time. There is no waiting or longing for results, as these are immediate and lasting. The following imperfections are painlessly and permanently removed:

Puffiness and looseness under and above the eyes; Lines from nose to mouth; the frowns between the eyes, loose skin under the chin, sagging cheeks or face; Drooping mouth; Imperfect Facial Contour; Hollow cheek; Dark circles under the eyes; Imperfect noses, such as saddle nose, pointed nose, thick nose; warts, moles, large pores, etc., etc.

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NO BRUSH. NO SOAP.



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FREE SAMPLE on receipt of 2d. stamp.

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Mr GERALD AMES, the distinguished actor, writes: "I find 'Shavex' is splendid for shaving, especially before an evening performance at the theatre. It is a splendid preparation, and I shall always use it."

MR. IVOR NOVELLO, the celebrated author and composer, writes: "Shavex" is a really splendid invention. I am so often asked to recommend preparations and can so seldom do so, but in this case my appreciation of your 'Shavex' is genuine. I shall always use it."



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They ensure complete protection against wet or cold, in fact, against every conceivable change of weather, whilst retaining the natural ventilation essential to health and comfort.

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Catalogue of Models & Patterns Post Free.

Model B 112

It will be of interest to those decorating and furnishing to see how we treat these problems in our show house

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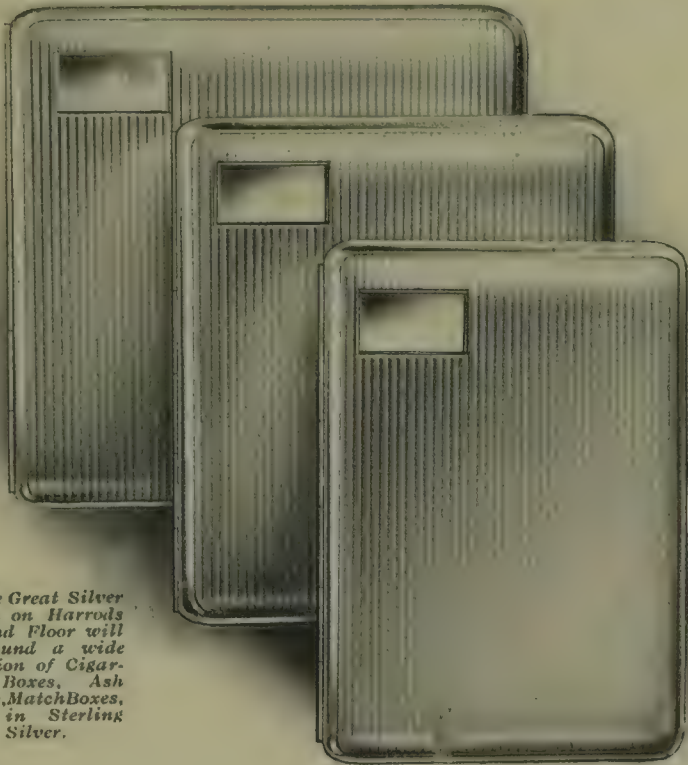
which contains decorated and furnished rooms, also labour-saving devices, while adjoining are many styles of gardens.

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In the Great Silver Salon on Harrods Ground Floor will be found a wide selection of Cigarette Boxes, Ash Trays, Matchboxes, etc., in Sterling Silver.

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		£	s.	d.	£	s.	d.
Single row	3¼ × 2¼ ins.	1	19	6	1	11	6
" "	3¼ × 2¾ ins.	2	8	6	1	17	6
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Write for Brochure N.E.

THE
ROYAL MAIL LINE
ATLANTIC HOUSE, MOORGATE, E.C.2

Harvey Nichols of Knightsbridge

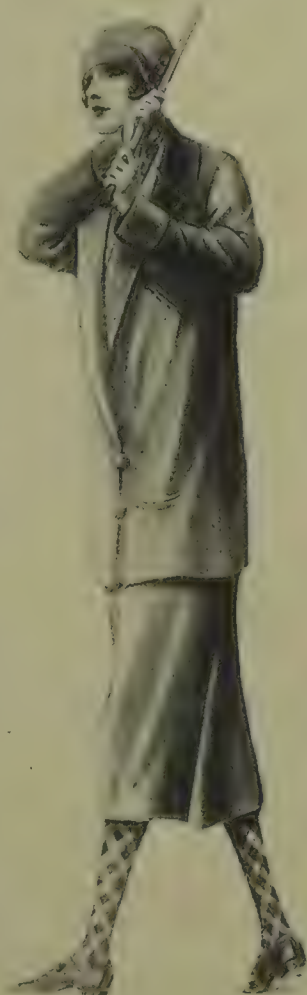
FASHIONABLE KNITTED SUIT FOR SPRING WEAR.

Made exclusively for HARVEY NICHOLS.

Knitted Wool Bouclette Suit (as sketch), made from the new Rainby yarn, which is specially waterproofed and is lined throughout with waterproofed silk. An ideal suit for golf. Made in Fawn, Brown, Beige, Grey, Rust, Cinnamon, Saxe and Black.

Price 9½ Gns.

Large selection of Exclusive Knitted Sweaters, Suits, Dresses, etc., in stock for present wear.



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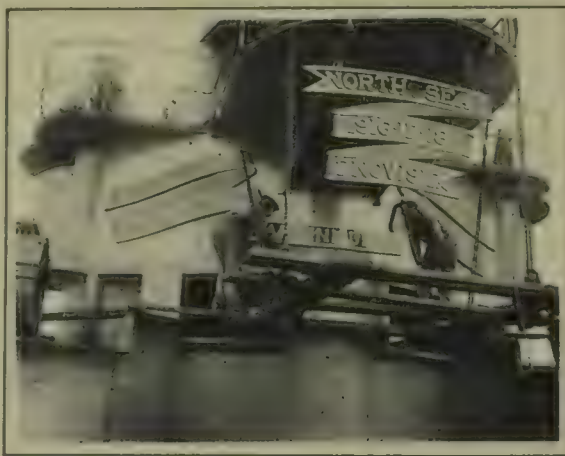
THE PLAYHOUSES.

"THE RIVALS" AT HAMMER-SMITH.

NEW managements do new things with old plays, and in this way our stage classics get themselves acted and are so adjusted as to hit the taste of a new generation. This is all to the good, especially in the case of our old English comedies, of which we have none too many that are in the first class; the main matter is that such few masterpieces as "The Way of the World," "The School for Scandal," "The Rivals," and "She Stoops" should not be left to gather dust on our shelves, but be shown to each new age to delight its ears and win its laughter. Experiments will, of course, be made with each fresh revival; but fortunately, in the case of the Sheridan and Goldsmith works at any rate, they cannot go very far astray, for a strong tradition has been preserved, and it is well that fresh thought should be spent by players and producers on the plays, to prevent their sinking into the rut of conventionality. The revival of "The Rivals" at the Lyric, Hammersmith, has all the air of proving one of Mr. Nigel Playfair's greatest successes and most lively entertainments. Aesthetically considered, it is a delightful affair. Mr. Norman Wilkinson's glimpses of old Bath, sparse but well-chosen furniture, and charmingly extravagant costumes are all in the mode; and, while a cast has been chosen that can give the formal speeches their rhythm and their point, there are novelties enough in reading to prevent the production being looked upon as a slavish copy of the past. These novelties are but two in number, but they are important. One makes Mrs. Malaprop a woman far from old or plain-looking, and permits her malapropisms to come trippingly from her lips without a sign of hesitation or conscious muddle-headedness. Miss Dorothy Green is a clever actress, and carries off her conception briskly, but it runs counter to the text—"battered she-dragon," for instance—and discounts the "woolliness" of her brains. The other novelty restores Faulkland into a leading position in the plot—sometimes, indeed, pushes him into the centre of the stage—and by fastening attention on this insanely jealous and self-tortured victim of love lends the play an ultra-modern aspect which other



SINCE ARRIVED AT PORTSMOUTH, AND IN ACTIVE PREPARATION FOR THE PRINCE OF WALES'S TOUR: H.M.S. "REPULSE" LEAVING GIBRALTAR FOR HOME WATERS.



EXTENDING (WITH THOSE OF HER PREVIOUS NAMES) FROM 1596 TO 1918: BATTLE-HONOURS OF THE "REPULSE" REPAINTED FOR THE ROYAL TOUR. The battle-cruiser H.M.S. "Repulse," which is to carry the Prince of Wales on his forthcoming tour to South Africa and South America, recently arrived at Portsmouth from Gibraltar, and has since been in a state of active preparation for the voyage. Among other things, a special squash-rackets court has been built on board. According to programme, she will leave Portsmouth with the Prince on March 28.

Photographs by Central Press and Photopress.

revivals have missed. Into Faulkland's scenes, no doubt, Sheridan packed much of his own experience; and with Mr. Claude Rains—an actor with much hysterical intensity and no little sensibility—playing the part, a strange but legitimate note is struck, only marred when the actor, as if in moments of self-consciousness, deliberately burlesques the character. The old Absolute of Mr. Norman V. Norman is of the right peppery brand, though he hops about over-much; the young Absolute of Mr. Douglas Burbridge begins stiffly, but warms up. Mr. Nigel Playfair's Bob Acres is admirable—a rustic squire, boorish (and pathetic) without being a clown; there can be nothing but praise for Mr. Guy Lefevre's Sir Lucius, Miss Angela Baddeley's little maid, Miss Thomson's Julia, and Mr. Miles Malleon's man-servant. And Miss Isabel Jeans's Lydia, in her rose-pink frock, is exquisite, and delivers the epilogue with a wit and a charm sufficient surely to have satisfied even its author.

"KATJA THE DANCER." AT THE GAIETY.

Is it not in "Fédora" that a Russian princess-heroine prepares death for her lover and then relents? Something like that provides one of the chief situations in the new Gaiety musical comedy, "Katja the Dancer," of which Messrs. Lonsdale and Graham are the librettists; and it is none the worse for the resemblance in plots, the more so as the composer at the Gaiety, M. Jean Gilbert, has provided a particularly melodious score. The stage pictures are of a highly picturesque order; there is plenty of fun provided in the show, a comedian of first-class ability revealing himself in Mr. Gene Gerrard, who has a happy trick of burlesque, and can be pathetic as well as rich in humour. Finally, to say nothing of Mr. Gregory Stroud's agreeable vocalisation and the pleasant dancing of Miss Ivy Tresmand, Miss Lilian Davies, the heroine of "Polly," shows all the makings of a musical-comedy "star." The charm of her singing voice we know; it has not been spoilt. Her pretty skill in acting is also familiar. But in this piece she shows a breadth of style and a vivacity which should enable her to challenge the José Collinses and Phyllis Dares of the lyric stage and hold her own.

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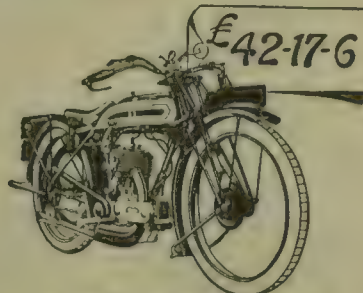
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THE WORLD OF WOMEN.

THE QUEEN must be greatly relieved at the King's steady progress towards recovery. Prince Henry and Prince George are also well again. Queen Mary is not fond of the sea—not that she has not a good experience of it. Sunshine attracts her, and travel to interesting places, and the Mediterranean ought to be in calm mood in the spring, and we all hope that it will be so. Their Majesties will take a small suite with them, and it will consist of tried, good sailors. The *Victoria and Albert*, which gives excellent bed-room and other accommodation, and has real windows instead of port-holes for the royal passengers, wide corridors, and a fine dining-room, is not a steady boat in a heavy sea, so let us hope there will be none such.

Few people will be more missed than Viscountess Helmsley. Very clever, a steady and good worker, she never wearied in her efforts to help children to better and healthier life, and was also greatly concerned for municipal reform. Like her sister, the late Marchioness of Londonderry, she passed out without a long illness—in fact, quite unexpectedly, dying in her sleep. Lady Helmsley survived her two children, the late Viscount Helmsley and the late Hon. Mrs. Gervase Beckett. Lord Feversham, Lady Diana Duncombe, and Mrs. Beckett's four daughters were grandchildren very dear to her. At one of Mrs. Baldwin's recent "at homes" Lady Helmsley was accompanied by the third of her married grand-daughters, Mrs. Robert Eden, whose husband is Member for Warwick, and who is, like her sisters, very handsome. The youngest and only unmarried member of the late Hon. Mrs. Gervase Beckett's family, Miss Pamela Beckett, is a débutante of this year. Her step-mother, Lady Marjorie Beckett, had given a ball for her and chaperoned her to others. Lady Helmsley was a general favourite, and her death cast a gloom over society in general. Hers was a personality and hers a work impossible adequately to replace. In addition to her social reform work she was usually to be seen at all large assemblages. The Marquess of Londonderry is her nephew, and Lady Gwendolen Little her only surviving sister. The young Earl of Shrewsbury, now in his eleventh year, is another nephew.

Mrs. Coolidge, wife of America's uncrowned King—who is a really powerful potentate—is, I am told by

a friend who knows Washington and all its ways, a great favourite there. She has a simple, kindly nature, and is a thoroughly good woman with a particularly soft corner in her heart for children. While the President is not an expansive man, and is at times, when mentally preoccupied, almost taciturn, Mrs. Coolidge is animated and interested in everything. Mrs. Kellogg, whom we knew here as the wife of a short-period Ambassador, will be second in precedence in Washington to Mrs. Coolidge, and will have to entertain a great deal. It will be in a different way from her entertaining at Crewe House, and doubtless no less successful.

One can hardly see in one's mind's eye the dainty, sweet-looking little Duchess of York shooting a buffalo, yet a rare red variety of that very formidable and aggressive-looking animal has fallen to her rifle. The Duke has bagged an elephant, and between the royal couple a good variety of big game has been shot. There are many women big-game hunters nowadays; even in the elegant period of Victorianism there were some. The Duchess of York is, I think, our first royal lady big-game hunter. Princess Arthur of Connaught may have done some shooting in South Africa and India, but one has not heard of it. The Duchess spent her girlhood among sportsmen, and doubtless did some stalking. In any case, the days are past when women are deterred from joining their husbands and brothers in any sport by the old bugbear, convention.

If, after a wedding or any other kind of reception the familiar question—What did she wear?—is asked, the replies are monotonously "black" or else "brown." As to hats, they are nearly all the same shape, and any variation from black or brown is a pleasing surprise. A little gaiety and colour and variety introduced into dress of to-day would be almost exhilarating, so unaccustomed to it have we become. The odd thing is that at dress shows and mannequin parades there are these three delightful characteristics. The onlookers love them, and admire to their hearts' content, but continue to order for themselves black or brown. Our sex has become enslaved to the idea that coloured frocks are marked, and may not, therefore, be worn with impunity more than once or twice, while in unnoticeable black or brown comfortable economy may be exercised.

Afternoon parties by wives of Cabinet Ministers continue to attract, and prove always interesting.

The Prime Minister is, so far, the only member of the Cabinet I have seen at his wife's "at homes," and a very cheery guest in his own house he proves. More men go to Mrs. Baldwin's parties than to others, and such lions have gone to her of their own free will as Paderewski and Rudyard Kipling, to neither of whom one applies any conventional prefix. Rudyard Kipling not only goes, but, being there, makes himself a very efficient squire of dames, and, after providing his wife with tea, gets it for others, and brought it on one occasion to Miss Balfour, sister of that noble Earl whom we still affectionately style "A. J." Paderewski smiled upon all and sundry, but does not trust himself to ask in English for tea and accompaniments for ladies whom he knows.

One fashion that it is most desirable brides should refrain from following is short-skirted wedding dresses. They are far from graceful, and when worn with a long train have rather a grotesque, bird-like effect. Dressmakers say, "It will make you look so young, so girlish, to have your skirts short," and those who are both young and girlish fall to the lure. In reality, it makes them look skittish, and suggests mutton-dressed lamb fashion, even when the lamb characteristics are there. The gap between the train and a pair of silk-stockinged legs, however charmingly shapen these may be, is neither elegant nor dignified. Recently one has had opportunity for studying long-skirted and short-skirted brides, and those that come to the memory most pleasingly are the former. For this penitential season brides are not so numerous.

Many people visit the Ideal Home Exhibition to see the steel house, and many people say, "If we can get no home at all, what is the use of idealising one?" The steel house as a real home—it is not ideal—has the drawback of too small a kitchen. The cook will desire to prepare a meal, not to swing a cat, and the kitchen offers little accommodation for either occupation. The steel house looks nice and feels nice for passing visitors, but, until it is tried in summer and in winter, its livable characteristics have to be taken on trust. Mortar, brick, and stone we know and trust, and if the builders' trade union would only let us have houses of them, steel ones would be quite unnecessary; but, after all, people must have shelter, and we may be driven to be cage, if not cave, dwellers.

A. E. L.

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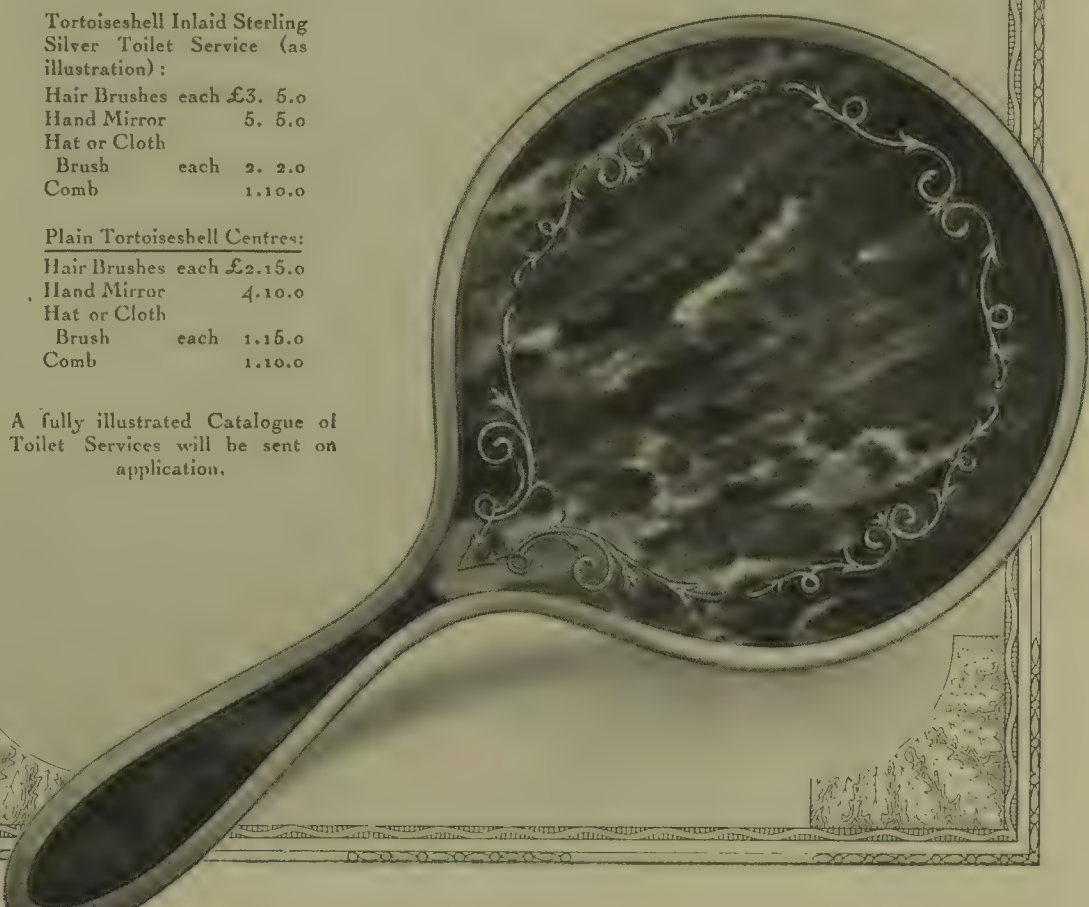
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CHESS.

TO CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

JULIO MOND and CENTRO MERCANTIL (Seville).—In No. 3950 you have overlooked Black's subtle defence of 1. — P to K B 6th; 2. R to R 6th, Kt to Kt 5th (ch).

J W SMEDLEY (Brooklyn).—It is never too late to mend, and with application you will soon acquire the solving faculty. As that develops you will learn that such a move as Kt takes Kt would never be admissible as the key of a modern problem.

S HORNER (Toulon).—The amended diagram of your last composition has received our careful examination; but it is so destitute of problematic point that we cannot offer you the least word of encouragement. Do you not understand that a problem should sparkle like a witty epigram or a poetic fancy? Where is the slightest touch of brightness, either in your key move or the two dull mates which follow it?

J R NEUKOMM (Budapest).—The address on your postcard has been obliterated by some official stamping, or we should have replied to you by letter. That Mr. J. P. Taylor composed a two-move problem with a key move of P becomes R we can positively assert, the Black king being at K R 3rd, Black pawn at K Kt 2nd, and White pawn at K B 7th; and that it was offered to this column and accepted we can also assert, but the date of publication we are as yet unable to give. There was also a three-mover by Mr. W. Finlayson beginning with 1. P becomes R, published in August 1919; but Mr. Taylor's was in two moves, and quite different. Our suggestion of anticipation, however, is no reflection on your bona-fides in the matter.

E G B BARLOW (Bournemouth).—We have made the alterations in your diagram in accordance with your letter.

CHESS IN ENGLAND.

Game played at Hastings in the Premier Tournament of the Christmas Chess Festival between Mr. E. G. SERGEANT and Dr. S. TARTAKOVER. (Sicilian Defence.)

WHITE (Mr. S.) **BLACK (Dr. T.)**
1. P to K 4th P to Q 4th
2. Kt to K B 3rd P to R 3rd
3. P to Q 4th P takes P
4. Kt takes P P to Q R 3rd

A variation played over fifty years ago by Anderssen, but it is not continued here with that master's carefulness.

5. Kt to B 3rd Q to B 2nd
6. B to Q 3rd B to Kt 5th
7. B to Q 2nd Kt to Q B 3rd
8. Q to Kt 4th K Kt to Q 2nd

Black appears to be making the mistake of under-rating his opponent's attack. He, in any case, is treating too lightly the loss of his K Kt P.

9. Kt takes Kt Q P takes Kt
10. Q takes Kt P to K Kt sq
11. Q to Q 4th P to B 4th

The weakness of the defence cannot be hid. There seems no choice but the text move, although it badly blocks Black's liberty of action.

12. Q to B 6th R takes P
13. B to K B 4th B takes Kt (ch)
14. P takes B Q to B 3rd
15. B to Kt 3rd P to B 5th
16. Q to R 8th (ch)

White maintains his attack in masterly style, and leaves no

WHITE (Mr. S.) **BLACK (Dr. T.)**
loophole of escape. It is rare to see in first-class play such a want of combination as is exhibited by Black's isolated pieces.

17. Castles (Q R) K to Q 2nd
18. R P takes R R takes B
19. R takes P (ch) K to B 2nd
20. Q to Q 8th (ch)

White himself subsequently suggested that Q to K 5th (ch) followed by R to Q 6th, winning Black's Q, might have shortened matters. Anyway, the end is inevitable.

21. Q takes Kt K to Kt sq
22. R takes P K to R 2nd
23. P to K 5th R to Kt sq
24. R takes P Q to B 5th
25. Q to B 7th K to R sq
26. R to Q 8th Q takes R P
27. K to Q 2nd Q to R 6th (ch)
28. R takes B Q to R 7th
29. K to B sq Q to Q 4th (ch)
30. K to Kt 2nd Q to R 8th (ch) Resigns.

The point of this game is the excellent manner in which White from the very outset turned to account the errors of an over-confident defence.

J M PARRY (Ilfracombe).—There is no mistake over No. 3949. The solution as printed is quite correct.

JOHN HANNAN (Newburgh).—The pawns you challenge in No. 3948 are all necessary to preserve the purity of the problem. In regard to No. 3949, every composer turns the board about when using pawns, to get their best effect. Your emendation of Mr. Barry's two-mover suggests your energies would be better employed in another direction.

SOLUTION TO PROBLEM No. 3950.—BY L. W. CAFFERATA.

WHITE

1. B to K B 3rd

2. R to R 6th

3. Mates accordingly.

BLACK

B or Kt takes B

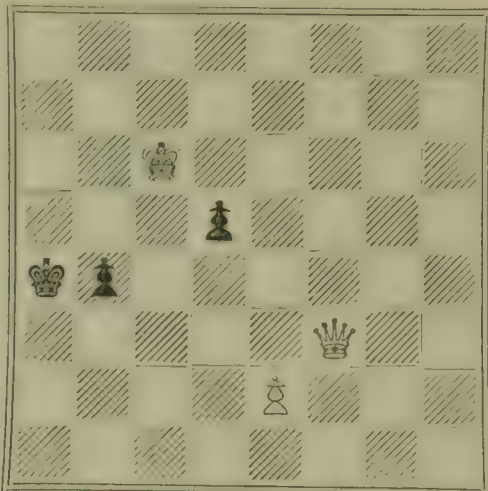
Anything

If 1. — B to Kt 3rd or Q 5th, 2. Kt to Q 6th, and mates next move.

The idea of this problem, the paralysing of an insignificant move in a remote corner of the board as the first step in the attack, is excellent, but its incorporation is not easy, and in the present instance produces a position which is either solved intuitively at sight or has to be subjected to exhaustive analysis before it gives up its secret. We have thus received a singularly contradictory range of comments from our correspondents, varying from high compliments as to the problem's elegance and difficulty to a doubt whether the solution offered was not a "cook"; but the interest generally attracted is fully in accordance with our expectations.

PROBLEM No. 3952.—BY H. MAXWELL PRIDEAUX.

BLACK.



WHITE.

White to play, and mate in three moves.

CORRECT SOLUTIONS OF No. 3948 received from N C Pandya (Karachi, India), and Rev. A D Meares (Baltimore); of No. 3949 from R P Nicholson (Crayke), J Hannan (Newburgh, N.Y.), and R S J (Cairo); and of No. 3950 from W N Powell (Ledbury), S Horner (Toulon), R B Pearce (Happisburgh), R C Durell (Hendon), E Pinckney (Drieheld), and A W Hamilton Gell (Exeter).

CORRECT SOLUTIONS OF No. 3951 received from R P Nicholson (Crayke), C B S (Canterbury), E G B Barlow (Bournemouth), W N Powell (Ledbury), J M Parry (Ilfracombe), T K Wigan (Woking), A Edmeston (Worsley), P J Wood (Silcoates School, Wakefield), H W Satow (Bangor), J Hunter (Leicester), C H Watson (Masham), R B N (Tewkesbury), A C Vaughan (Wellington), G Stillingfleet Johnson (Cobham), F J Falwell (Caterham), S Caldwell (Hove), L W Cafferata (Newark), Joseph Orford (Birkenhead), J P Smith (Cricklewood), J M K Lupton (Richmond), H Burgess (St. Leonards), A W Hamilton-Gell (Exeter), M E Jowett (Grange-over-Sands), and J C Kruse (Ravenscourt Park).

H.M. the King of Siam has appointed Messrs. J. W. Benson, Ltd., of 25, Old Bond Street, W.1, Jewellers to the Siamese Court.

There is nothing so health-giving as a holiday on the Continent, and all who are longing for a little change should consider the special excursions to Brussels Commercial Fair and to Ostend from Monday, March 23, to Thursday, March 26 inclusive. For full information application should be made to the Belgian State Railways, 47, Cannon Street, E.C. 4.

The result of the competition organised for the benefit of the hospitals by the Standard Motor Co., Ltd., Coventry, has now been made known. The prize, consisting of an 11-h.p. "Piccadilly" saloon, valued at £275, has been won by Mr. Frank Hewson, Warwick Avenue, Coventry, who estimated the distances covered by the two cars "A" and "B," whose mileages formed the subject of the competition, at 1367 miles and 1637 miles respectively. The actual mileages recorded on the speedometers—sealed and certified by the A.A.—were: "A," 1366 1-10 miles and "B," 1649 4-10 miles.

The annual dinner of the Hospital Saturday Fund was held recently in the Holborn Restaurant, when the Earl of Malmesbury (chairman of the fund) presided over a gathering of two hundred, representative of supporters of this institution. The organisation has been in existence since 1873, and since that time over £1,300,000 has been collected and distributed amongst metropolitan and allied institutions; during the past year alone some 73,000 people had been assisted by the fund. The most striking figure submitted by Sir Henry Jackson, M.P., in his address at the dinner, was that for the year 1924, from all sources, the income had reached £107,386, an increase of over £6000 on the previous year; of this the management expenses were only 8 per cent. After the dinner an enjoyable musical programme was contributed by an able band of artistes.

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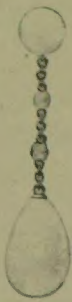
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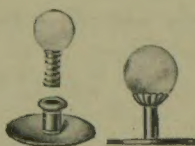
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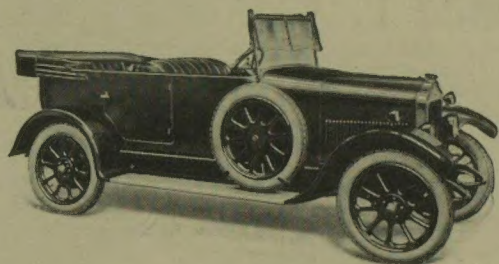
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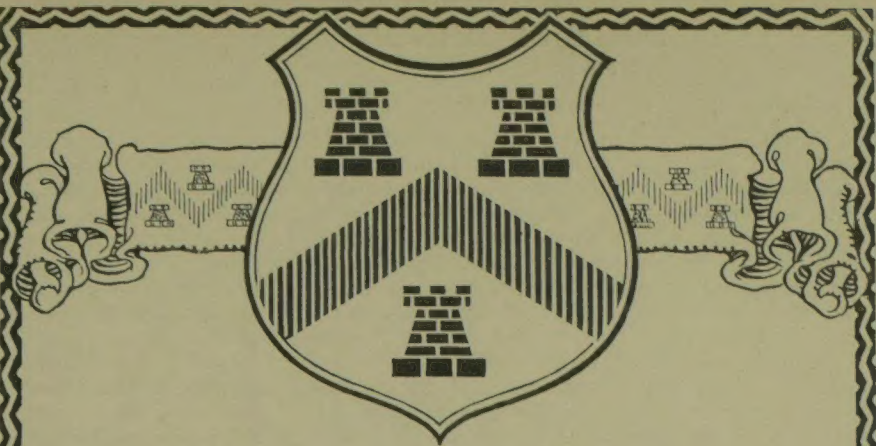
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This is a well-written and interesting story on a theme not infrequent in these days of feminine emancipation—the revolt of an ambitious daughter from the restraints of an uncongenial home and the tyranny of narrow-minded convention. In fiction, as in real life, the inadequacy of fathers and mothers is nowadays a common subject of denunciation by the rising generation and their advocates. "Oh, these wretched parents who bring a child into the world only to grind and whip it into their own miserable shape and image, ignoring all its own individuality, trampling on its soul." Such were the Rev. Canon Kaye and his wife. But Gloria Kaye was luckier than most girls in similar case. There are few who possess the double advantage of a first-rate singing voice and a convenient relative to bequeath them £6000. Armed with these possessions, Gloria has the means to savour for herself the spice of life, and she goes to Paris to study for the operatic stage under the most famous master of the day. She goes with a conviction that something strange and big and unexpected is destined to enter her life, and it is hardly surprising that her presentiment is fulfilled.

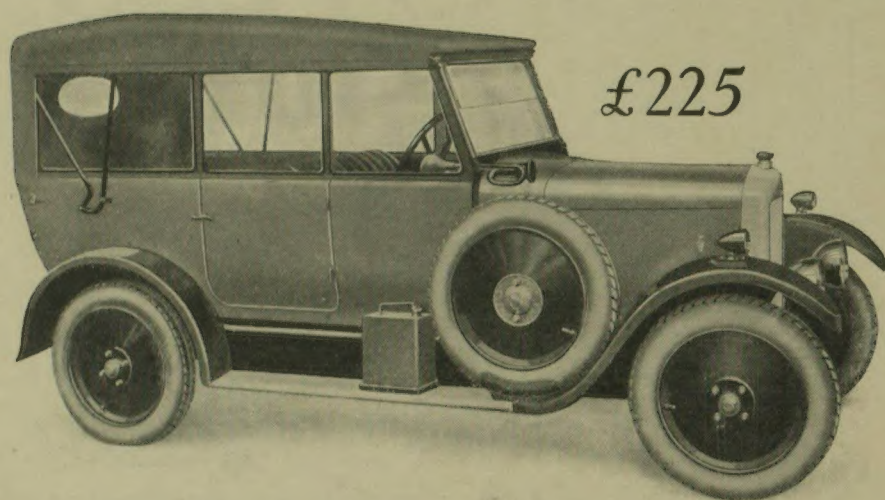
MRS. KEITH'S CRIME. By Mrs. W. K. CLIFFORD.
A NEW AND REVISED EDITION. (Eveleigh Nash; 7s. 6d. net.)

To novel-readers who were reading novels forty years ago, this tragic tale may not be altogether a novelty, for the book is a "new and revised edition" of a story that Mrs. Clifford first published in 1885. To many readers of to-day, however, it will doubtless be really new, and the more so as it deals with a subject that is quite topical through several recent occurrences—the question of the moral justification of taking the life of a loved one in order to spare the victim further suffering. In spite of its painful theme, it remains arresting as the revelation of a tortured woman's heart. The author, disdaining the use of a conventional framework for posthumous self-revelation, in the shape of diary or letters, lets the heroine tell her own experiences, and consequently feels the need of forestalling an evident criticism. "It would be useless," she writes in a prefatory note, "to try to account for the manner in which this history came to be written down. It is obvious that Mrs. Keith's hand could not have written it, nor could her voice have given it utterance, and there was none by her in that hour when love gave her terrible strength and left her face to face with eternity. It seems almost as if the act itself bore witness and carried her unspoken thoughts into the heart of one

who understood." Thus we know at the outset that the end is to be harrowing, and the book is one for those who take their pleasures sadly.

FLOWER OF VENGEANCE. By MABEL AUBREY-WILLIS. (Jarrolds; 7s. 6d. net.)

If the title is not enough to proclaim the character of this story, it is placed beyond doubt by the jacket picture, which shows a girl's head, a blood-stained dagger, and a silhouette of one man using the weapon on another. It is, in fact, a tale of murder and mystery; the murder, as usual in these cases, happening early in the book, and the mystery being concerned with the detection of the culprit. In such a situation, sheer curiosity to discover the criminal sustains the reader's interest, whatever the intervening events may be. After the murder, the next step is, of course, a series of wrongful suspicions. In the present story this phase is not, perhaps, so varied and mystifying as it might be, nor is the detective in any sense a Sherlock Holmes of deduction, although fertile of resource in the matter of masquerading and bluff. But the plot has one or two distinctive elements, and an unexpected tragedy in the *dénouement*, which differentiate it from many others of its kind. The origin of the title is indicated in a short epilogue describing a certain tropical blossom called "The Flower of Vengeance."



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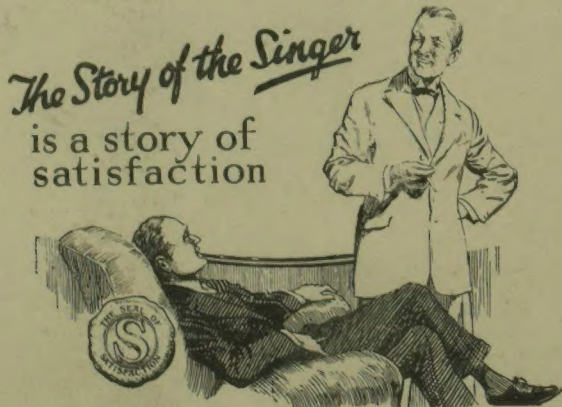
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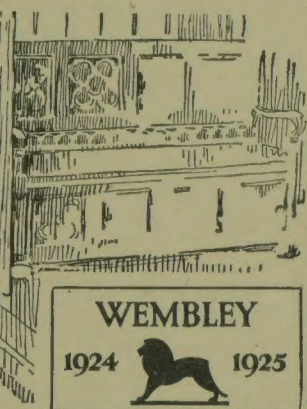
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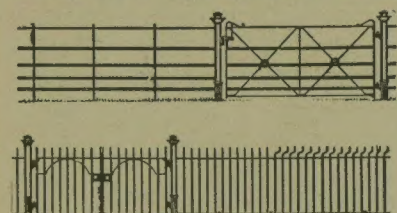


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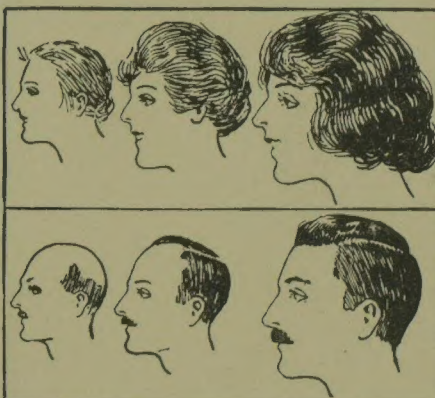
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